

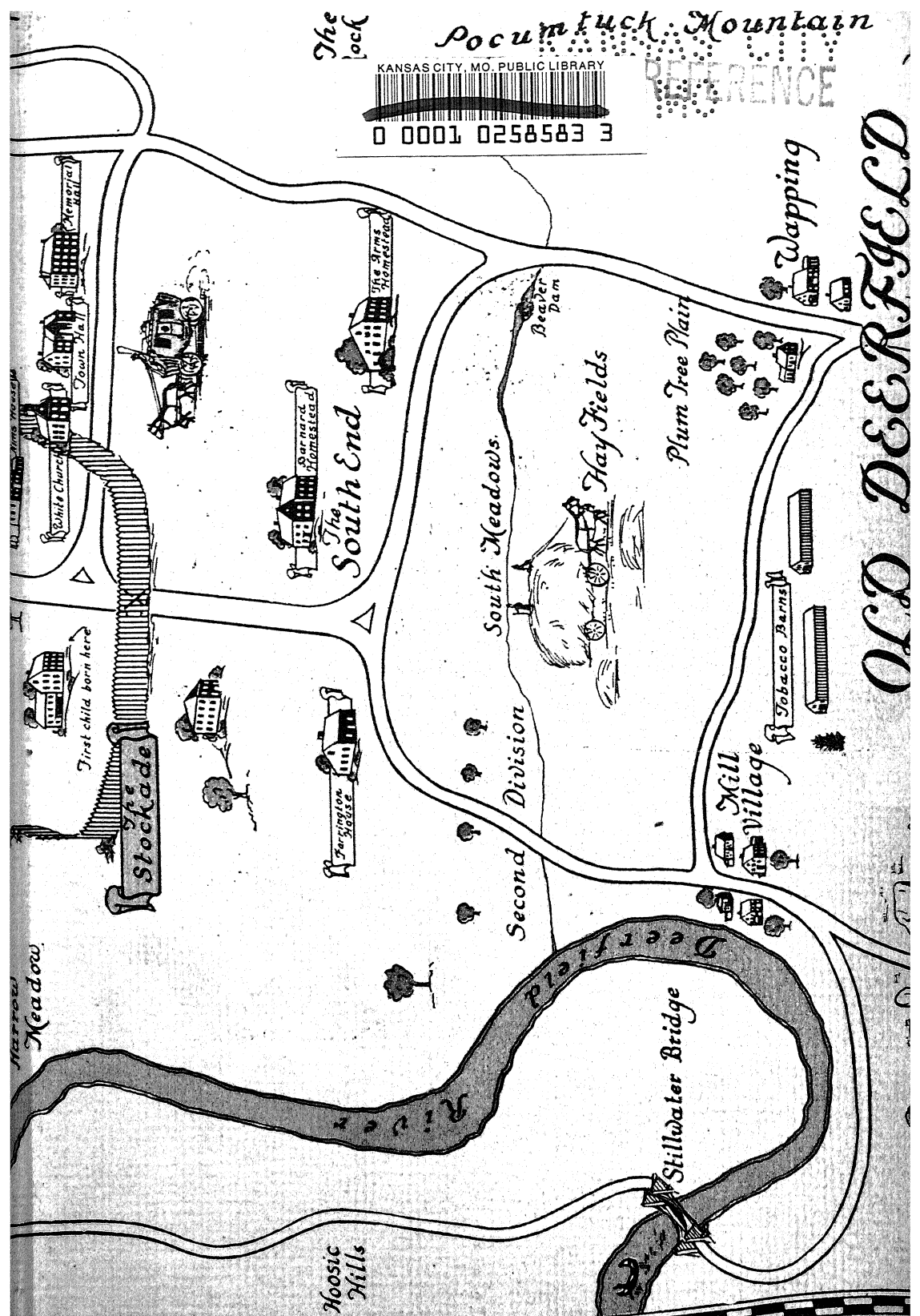
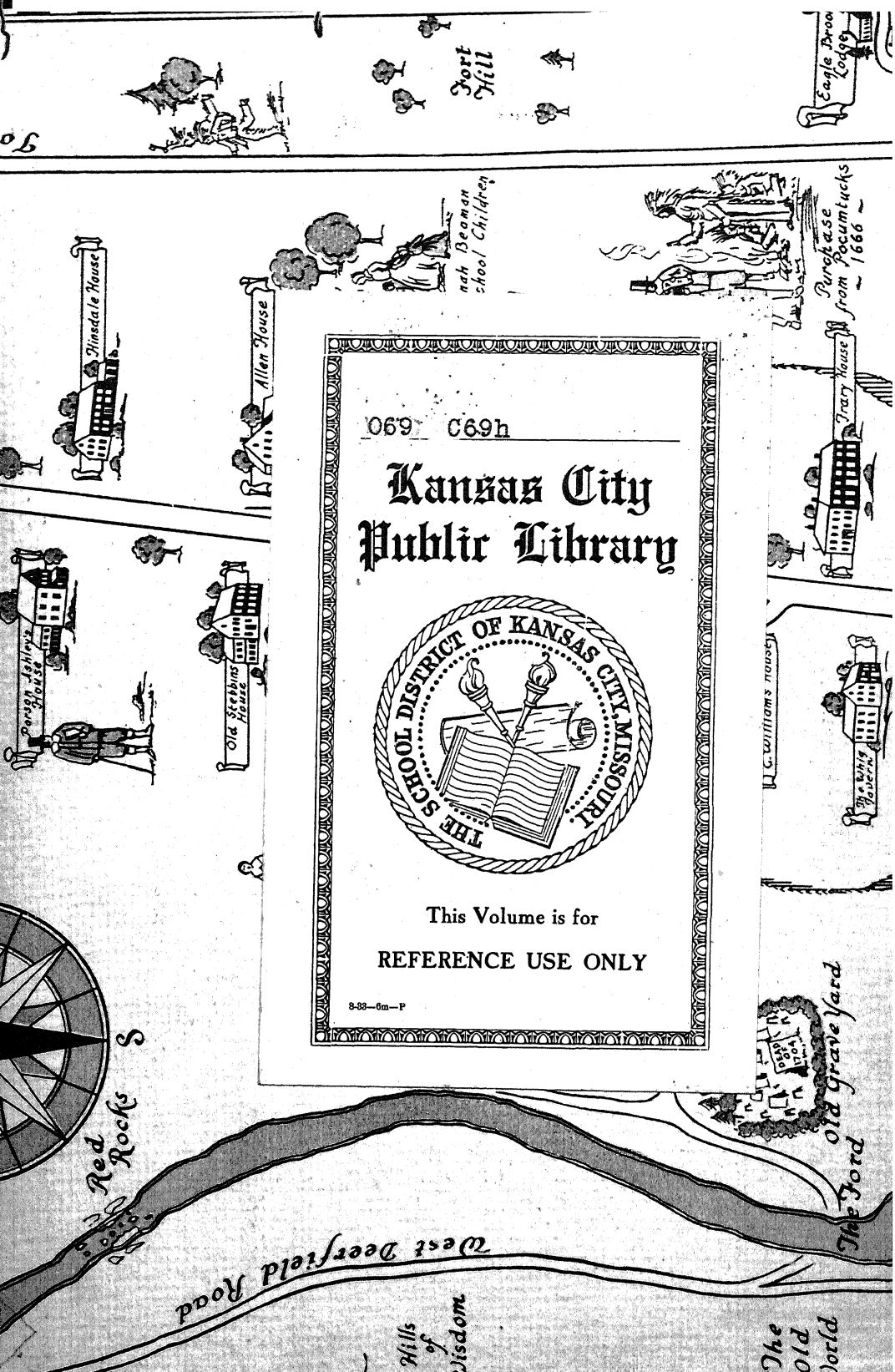


HISTORIC  
HOUSE MUSEUMS

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LAURENCE VAIL COLEMAN















FAIRBANKS HOUSE 1630

DECHAM, MASS.

L.V.C.

# HISTORIC HOUSE MUSEUMS

BY  
LAURENCE VAIL COLEMAN  
DIRECTOR OF  
THE AMERICAN ASSOCIATION  
OF MUSEUMS

*With a Directory*

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## FOREWORD

DURING recent years history has captured interest and imagination in every part of the country. Tradition has arrived in even the youngest section; and historic houses—which have long been treasured where they are very old—are beginning to be cherished almost everywhere. Hundreds of old places are open to the public as historic house museums and are examined sympathetically, often eagerly, by millions of visitors each year.

The influence of these museum houses is great. Already it has begun to lead the way to some entirely new arrangements for society, as the last chapter of this book suggests. The outlook is exciting.

The first chapter of the book is a short history of American houses, with examples drawn from among houses already dedicated to museum use. The remaining chapters, which, as Part II, make up the bulk of the book, constitute a manual for people concerned with establishing or administering historic house museums.

Observations for this study have been made in the course of very recent travels during which most of the houses listed in the first appendix were examined carefully and photographed. This field work was for the purpose of a general study on the part of the American Association of Museums, and was supported by a grant of the Carnegie Corporation of New York.

The author's aid in the work was Mr. Lewis Barrington, to whom he acknowledges much indebtedness. To Mr. Fiske Kimball and to Mr. L. C. Everard he is also grateful for suggestions prompted by their reading of the book in manuscript.



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# HISTORIC HOUSE MUSEUMS

## *PART ONE*

### ORIGINS



## CHAPTER I

### HISTORIC HOUSES

SOME BUILDINGS are distinguished from the moment they are finished, and the future may destroy them only at great loss. Some buildings achieve importance by withstanding the assaults of time and so gaining values that they did not have while in company with many of their kind. Other buildings have greatness thrust upon them by acts of man that create hallowed associations.

All about are buildings destined to be called historic when their beauty, their type, or their experience has been left in loneliness by the winnowing of time. Here and there also are buildings already canonized in history. These are part of our inheritance from three centuries past, and they come down the years to us bearing messages. To recognize and understand such buildings is our birth-right, and to protect them is our duty. It can be our achievement, having added to the inheritance, to pass it on.

Most buildings perish soon, but some have character that makes for their survival. Government buildings, like the institutions they shelter, appear in the world with a measured dignity, and, addressing our patriotic sentiments, make claims upon us that still are binding after we have finished with our exactions of them. At times fire sweeps away some venerable example, as when the old Capitol at Williamsburg sank into ashes from which now it is rising again. Also at intervals we forget, as we did when Federal Hall in old New York was torn down. But most of the worthier abodes of state stay on in service or are retired with the rank of historic shrine: witness Wilmington's old Town Hall, Newport's Colony

House, the first State House at Boston, and Independence Hall. Before the eighteenth century, which these early buildings represent, public business had its seats in homes and hostleries; the "oldest public building in the United States," Kingston's Senate House, is a dwelling of 1676. Palaces of Spanish governors at St. Augustine and Santa Fe are reminiscent of still earlier times when governments were individuals in parts of the New World as in the Old.

Colleges that have historic structures keep on using them. The old building at the College of William and Mary has ever been a scene of life since 1695; and in service still are Harvard Hall at Cambridge and Connecticut Hall at Yale. There are a few old library buildings, but most libraries—like most other homes of education—are quite modern.

Churches have had mixed fortune. Alas, some that are gone we would eagerly recall, beginning perhaps with the early framed meeting houses of New England, and the brick first church at Jamestown, now in guarded ruins. However, congregations cling to their places of worship with sentiment, and the old churches that have survived fire and replacement are still in regular use, save for a very few, including Boston's old South Meeting House, that are preserved for their associations. More aged than any of these are the oldest remaining Jesuit missions of the Rio Grande area—San José at Laguna and San Miguel at Santa Fe, of years near 1600, and others nearly as old. Also there are missions in the same region dating from the seventeen-hundreds; a group at San Antonio, with the famous Alamo of 1744, includes most of them. California has the Franciscan missions from decades before and following 1800—San Juan Capistrano and a score of others. Some of the missions lie in crumbled heaps where earthquakes have thrown them for the rains to smooth over, but many have survived and are now parish churches and

monasteries that very silently guard their shadows from a brilliant sun.

Military structures that have been built stoutly are as enduring as any works of man. The seventeenth century Spanish Castle of San Marco—later Fort Marion—has stood firm at the end of the old sea wall in St. Augustine; and the French Fort Carillon of 1755—renamed Ticonderoga—was still bulky despite neglect when restoration began a few years ago. However, permanent military construction did not have its real day until after 1812. Only its infancy was in the hands of explorers, colonists, and pioneers, who, building defenses, were in fact building stopping places and homes. Campus Martius of the seventeen-nineties in Ohio was the greatest frontier fortification of its time, but what remains of it is only an innocent cottage.

A thousandfold more numerous, but a thousandfold more perishing, than all the public buildings—civil, educational, ecclesiastical, and military—are the ordinary private buildings of the people. Most of them, until modern conditions prevailed, were small dwelling houses; and in the same category are minor buildings of other kinds, barns, stables and the like, old taverns, schools, mills, stores, and shops. Such houses have not fared well partly because natural forces of destruction have had a stronger grip on most of them than on stalwart public buildings. The very commonness of homes has worked to doom them too; but development of cities has taken the largest toll. The process is aged; communities since the beginnings of their maturity have trodden upon their youth. However, a change of sentiment has now clearly come about—and none too soon since the number of houses in the United States built before the time when machinery began its work is so reduced that every surviving example deserves respect.

## HISTORY OF HOUSES

The story of American dwelling houses is a long one, beginning two hundred years before the nation was born. If stone instead of wood had been thrust upon builders from the start, there could still be visible evidence of half legendary happenings. South Carolina might show traces of the very first structure—Ribaut's Parris Island post of 1562. Florida would doubtless have remains of Fort Caroline which other Huguenots built two years later near the St. Johns; and surely Florida would have something from the early years of the oldest city, St. Augustine, founded in 1565 but since reduced to ashes again and again. There might be, in Maine, some of the outposts of the French from farther north built before the Pilgrims came. But all of these beginnings are gone—vanished like North Carolina's fleeting settlement at Roanoke made three times by Raleigh's men in the fifteen-eighties and three times left to the forces of destruction. These losses are seldom bemoaned—perhaps because they were inevitable. The material of the forest blessed the newcomers with its abundance and workability, but it doomed their houses to be ravaged by flame or devoured by insects and mold, and received into the earth.

The thirteen colonies gave history a similar record for their starting years in the early sixteen hundreds. The first shelters of sticks, laced branches, mud and thatch could not have lasted long, and the first huts of driven poles, half dug into hillsides, were also impermanent things. Even the first framed houses of two rooms, sometimes of only one, half-timbered and later sheathed with boards, were prey for the elements, if they survived the fires that often caught log chimneys in spite of daub. Recently Salem built the likeness of a Puritan village such as the Salem settlement was in its second or third year, and there alone can one see English colonial thatched





PURITAN VILLAGE AT SALEM—LOST TYPES RECONSTRUCTED



*Photo by Walter R. Merryman, Bradford, Mass.*

WHIPPLE HOUSE OF THE SEVENTEENTH CENTURY AT IPSWICH



houses, sod and bark huts, dugouts, and construction of palisaded logs.

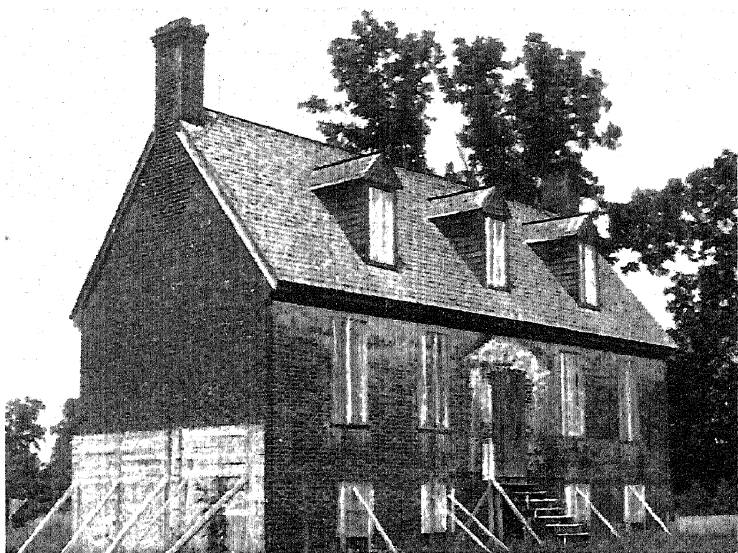
The earliest remaining houses are in Massachusetts, and they date from the second decade after the landing at Plymouth in 1620. The Fairbanks House at Dedham is believed to be the oldest—1636—and surely it is preserved more nearly in original state than any of the other very old examples; sagged in frame and weathered of surface, with some of the old clayed wattle filling still in its walls, it is a document and looks the part. The Whipple House at Ipswich, somewhat restored, is another excellent framed piece, notable for the workmanship of its timbers. Masonry was then used chiefly for chimneys, partly because lime was scarce save in a few places; and even for chimneys construction was mostly of frame and clay. Of the few stone houses in New England from that time, the Henry Whitfield house at Guilford, Connecticut, is a very old example—1639, or perhaps the 'forties. And the oldest brick house in the North seems to be that of Peter Tufts at Medford, but it dates from the second half of the century. From these later decades before 1700 a good many houses, both of wood and masonry have survived: the Parson Capen House at Topsfield, the older houses at Salem and Plymouth, and scores of others more or less like them in Massachusetts and Connecticut and nearby in New Hampshire and on eastern Long Island. There are also the "stone-enders" of Rhode Island with enormous fireplaces.

In Virginia, where once there were houses dating from years soon after the founding of Jamestown in 1607, not a single framed house of the sixteen hundreds is left, and the oldest brick houses that remain are from the middle of the century. The first may be the Thoroughgood House at Lynnhaven. Bacon's Castle, ten miles distant, is of slightly later date. Old Jamestown has only some

foundations from the 'sixties left, besides the ruins of its church.

These seventeenth century houses were built by men who had learned their crafts in England and who used methods in the medieval tradition. They had escaped entirely the then new classical infection that had touched the houses of the British great, and they had not much noticed the earlier and more intellectual phases of the Renaissance. They worked in the Gothic manner. Tudor Gothic were the early American houses. In the North they were small but massive, with ponderous chimneys, steep gabled roofs, second stories sometimes overhung, and high windows often in casements and with leaded panes—the whole solid and workmanlike. In plan these houses were of only one or two rooms—typically of two rooms, one on each side with the chimney and pinched-up stairs between. When more space was needed a lean-to was added at the rear; or, in later houses that had the lean-to at the start, sometimes a second story of lean-to was put on and the roof adjusted to the change. Enlarging was the rule; little was torn down. In the South, with Saxon English background that differed from the Danish English memories of the Puritans, houses were less chubby and they had peaked dormers; chimneys were outside at each end; and second stories did not project. But, North or South, houses were in the spirit of medieval England.

In New York, Pennsylvania, and thereabouts, where the nations of continental Europe established colonies, other traditions from the Middle Ages were planted. The Dutch, coming after the Cavaliers but before the Pilgrims, brought recollections of compact buildings in masonry with white trim and dormer windows; and their houses in the Hudson River valley and nearby on Long Island and in New Jersey reflect this background. The earliest examples had steep-gabled roofs, and subsequently there

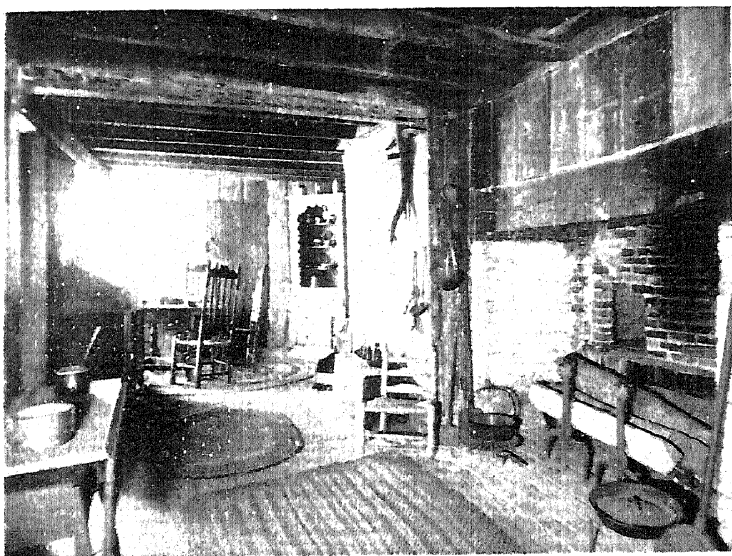


WARREN HOUSE NEAR SURRY, VIRGINIA—SEVENTEENTH CENTURY



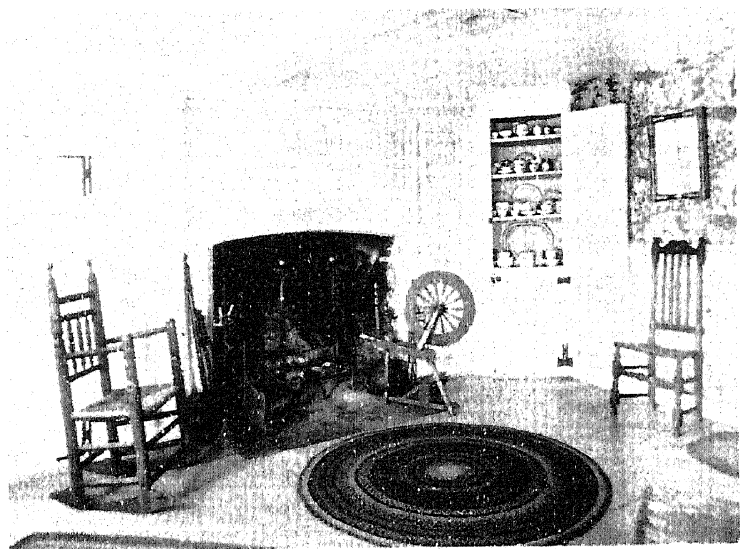
SENATE HOUSE OF EARLY DUTCH TYPE—KINGSTON, NEW YORK





*Photo by Maynard Workshop, Boston*

KITCHEN OF SEVENTEENTH CENTURY ALDEN HOUSE AT DUXBURY



*Photo by Maynard Workshop, Boston*

PARLOR OF ALDEN HOUSE REFINISHED IN EIGHTEENTH CENTURY





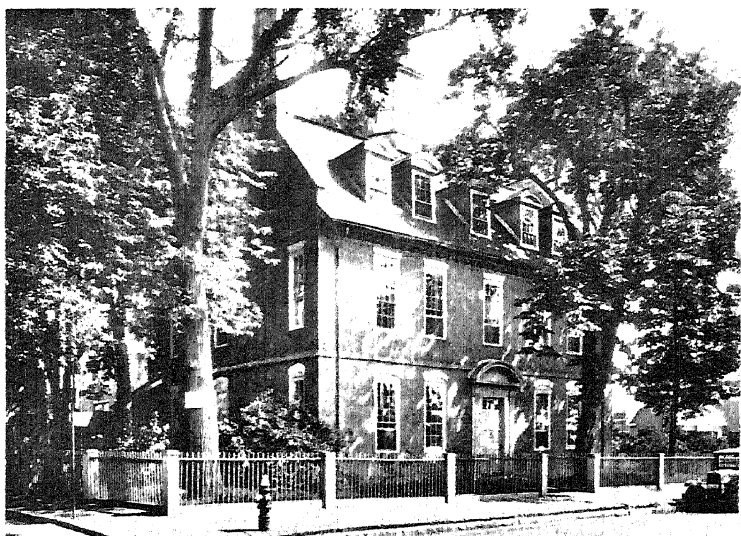
were gambrel roofs with eaves extending to cover porches, both front and rear. The so-called Senate House, at Kingston, New York—like houses in the nearby old town of Hurley—is of the early style, though not of the earliest years. Very few houses of the sixteen hundreds are left; big cities have grown up where most of them used to be. In Penn's Colony masonry was adopted, also, from the start in the sixteen-eighties. Here English, German, and Welsh colonists made separate settlements. Germantown still shows, in some of the oldest places, the German type of biggish house with three stories full of windows, gabled dormers, porch hoods, and other characters that persisted and are still preserved in sectarian buildings of the next century; for instance, the Whitefield House—home of the Moravian Historical Society at Nazareth. Welsh houses were not greatly different. English houses in Philadelphia included many of brick, notably the one from Letitia Street now restored in Fairmount Park—which was built soon after 1700.

At the end of the seventeenth century the classical influence reached America, dictating more ambitious plans. Then many older buildings were brought up to date, especially in New England, and some of the new creations fairly engulfed the old—as in the later Royall House at Medford which swallowed the Usher House. Scores of surviving examples show how interiors were modified during the next two or three decades. Then fireplace openings were first reduced. Then ceilings were plastered to cover joists. Walls were paneled. Posts and beams that could not be hidden otherwise were cased. Windows and doors were enlarged and treated decoratively.

Houses of the new century—the eighteenth century—responding to the new sense of formality and desire for domestic privacy, were built on the plan of four rooms arranged symmetrically on the axis of a hall. These

houses were higher, and their roofs were of less than the accustomed slope and had elaborations of gambrel and cornice. They embraced the contemporary English styles which led by degrees to distinguished doorways and mantels, ornamental pilasters, panels, and moldings, carved woodwork, delicately modeled ceilings, and wall coloring. Increasing prosperity made all this possible; and growing trade with Europe brought richer and more varied objects than the rooms of earlier houses had ever known. This was the day of the craftsman who, led by English books, built houses under the inspiration of the classical monuments, showing also touches of influence from France and reminders of trade with China. Early decades of the century produced houses like Stratford Hall in Virginia and the Warner House at Portsmouth—spacious, simple, and serene of style. Then, during the fifty years before the Revolution, appeared more elaborate Georgian houses all along the coast: the Wentworth-Gardner House at Portsmouth now owned by the Metropolitan Museum of Art, the Longfellow House at Cambridge, the Van Cortlandt House at New York, Mount Pleasant which is a link in the "Colonial Chain" at Philadelphia, the Fielding Lewis House at Fredericksburg, the Miles Brewton House at Charleston—these and many others, showing distinct regional character and stages of development, but all members of the same generation. Finally, after the war, came a few such as the Peirce-Nichols House at Salem and the Hammond-Harwood House at Annapolis, both from the seventeen-eighties, showing the end of the style which had been carried along in the hands of gentleman architects supported by the wealth of planters with slaves in the South and by the wealth of merchants with indentured labor in the North.

The century had been a time of expansion as well as of comfort and elegance. During the years before the War



*Photo by Samuel H. Kingsbury, Portsmouth, N. H.*

WARNER HOUSE AT PORTSMOUTH—EARLY EIGHTEENTH CENTURY



*Photo by Horace Lippincott in Library of Congress*

MILES BREWTON HOUSE AT CHARLESTON—GEORGIAN RESIDENCE



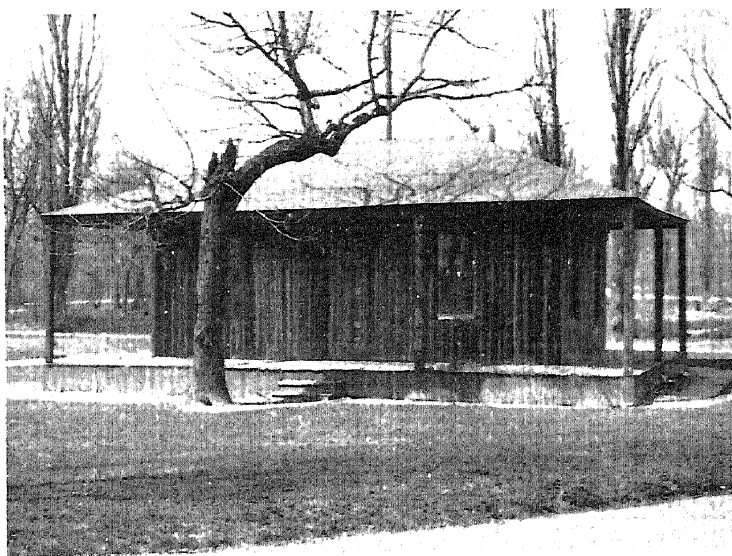
the older towns from Charleston to Portsmouth grew, and new places like Georgetown on the Potomac were established. Tides of Germans and Scotch-Irish were overflowing from Pennsylvania and New York into the spaces of Virginia and the Carolinas. Georgia, the thirteenth colony, was founded. At the frontier skirting the Appalachians—where freehold lured the adventurous and the poor—men built with trees from the wilderness they were claiming. Their cabins were of logs laid horizontally, after the now familiar manner which was then somewhat of a novelty although the Swedes had introduced it long before in their settlements in Delaware.

For the region of the Great Lakes the eighteenth century was a time of struggle. The French—settling their scattered posts like Detroit, old Mackinac, and Vincennes, now fighting Indians, now allied with them—opposed inroads of the English until the 'sixties. Only a few houses survive, showing imperfectly how these traders built by setting logs or hewn timbers on end, chinking between them with clay and straw, plastering over and whitewashing inside and out, and roofing with thatch or bark. At one end the pointed or gabled roof extended to cover a porch, and at the other end was a chimney of logs and daub. The better houses had two stories, and some were made with spaced posts and puncheons and sticks notched in horizontally between to take the clay. The so-called Cahokia Court House, moved a few years ago from St. Clair County, Illinois, to an island in Chicago's Jackson Park, is an early example of up-ended log construction. The Porlier-Tank Cottage at Green Bay—oldest house in Wisconsin—was built about 1776 after the English came, but it shows the older influence in the vertical planks that stand beneath its clapboards. The English, in their turn, built forts, and in the next century American pioneers made cabins, laying the logs hori-

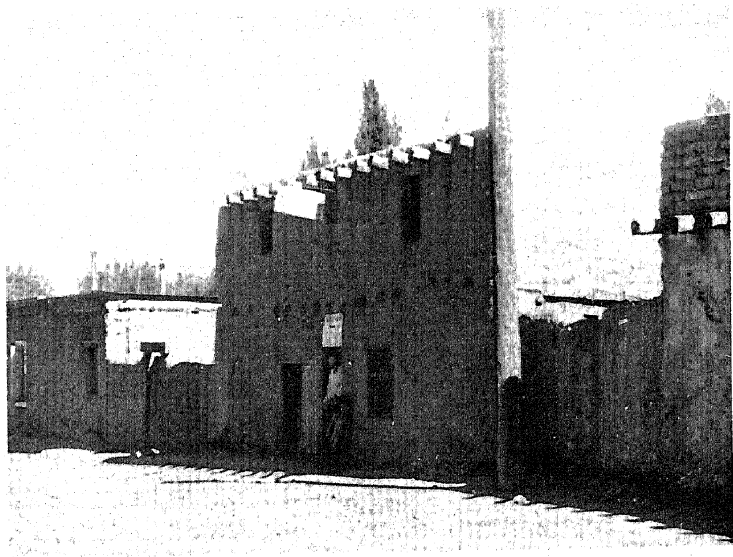
zontally as their fathers who had passed the Appalachians had done. Many of these later cabins are even now being rescued and restored.

For the Louisiana area the eighteenth century was a time of discovery and peaceful development. Although the period began only fifteen years after La Salle sought the mouth of the Mississippi and perished in Texas, five hundred miles astray, yet it saw communities founded, negroes imported, and cotton and cane growing introduced. Following the lead of Biloxi, New Orleans grew up from a settlement of rude cabins of slip cypress boards roofed with cypress bark. This place showed an exotic scene of French and later Spanish influence until a fire swept it away in the 'eighties. Spaniards rebuilt the public square, but French Creoles replaced most of the dwellings in the old quarter; and they replaced them once again after another fire in the 'nineties. What remains today is a mingling of reminiscences from medieval France and Spain with styles of the period of reconstruction. There are timber frames with filling of sun-baked bricks, French windows that touch the floor, and classical forms of the middle of the next century with iron balconies that trace their patterns against walls of dull plaster tinged with ochre and rose.

For Florida the eighteenth century was a time of uncertainty. The bloodshed that had occurred earlier wherever the Spanish met the French was abated, but the colony passed to England in 1763 and back again to Spain in the 'eighties, and property rights were accordingly capricious. Through it all, however, St. Augustine grew slowly. The low flat-roofed houses were of masonry both for security from fire and because there was an abundance of coquina in the shell-stone quarries of Anastasia Island nearby. Large windows having projecting frames with wooden rails and spindles looked out on



FRENCH CABIN OF VERTICAL LOGS UNDER MODERN CANOPY



EARLY SPANISH ADOBE HOUSE—SANTA FE'S OLDEST BUILDING





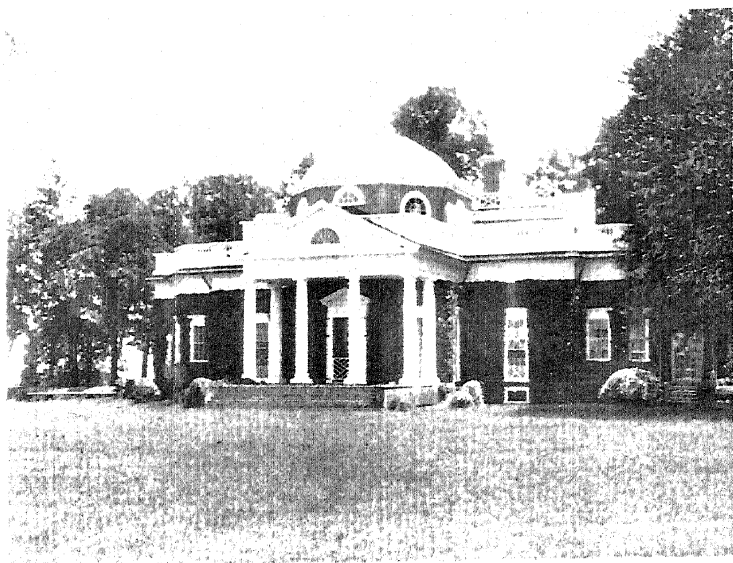
narrow streets, and doors facing South gave onto piazzas. There were no fireplaces when the British took possession, but chimneys began to appear soon afterward. Later, and in the next century, the Spanish influence, still effective under the American flag, built quaint two-story houses with overhanging balconies and high garden walls. Fire and other agencies of destruction have robbed the oldest city of her very old features, but there are authentic structures from the late seventeen-hundreds still to be seen.

For the far Southwest the eighteenth century was a time of quiet. The Jesuits, slowly extending their sway, so completely absorbed the life of each little community that nothing closed the gap between the towering missions, decked as was Spain in baroque ornament, and the surrounding clusters of thick-walled and flat-roofed adobe cells. The few soldiers lived very little better in their shelters of the presidio than did mestizos and Indians in their huts of the pueblo. The old religious fires were burning low, and not until the last decades of the century were new fires of the Franciscans kindled. Then the California coast, too, saw missions with presidios and pueblos; but even these ran their course before the overland trails reached the Pacific in the eighteen-thirties. Nothing was built to resist time and quake; and little remains, save the missions that have had continuous care.

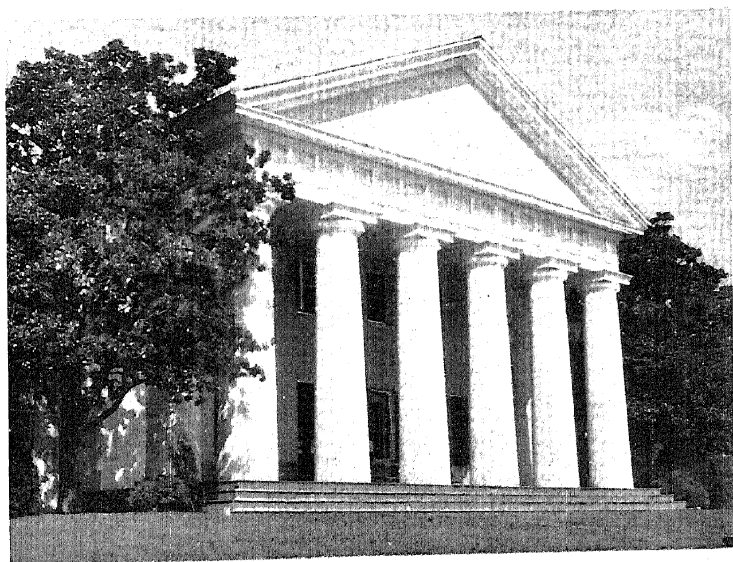
Meanwhile the English colonies fought the War of the Revolution. In the East, most peaceful activities were suspended for a decade or more; but afterward the United States began building up a new national scene under the guidance of the last of the gentleman-architects and the first of the professionals. The new states needed worthy public buildings; and Thomas Jefferson was prepared through his studies to offer the design of a Roman temple for the Virginia capitol at Richmond. This example he

extended by remodeling Monticello, his home at Charlottesville, and designing houses for his friends—drawing always upon the Rome that actually lived in his imagination and working toward his crowning achievement in that style at the University of Virginia. While these influences of ancient monuments were spreading from the South, another strain of classical leaven—in the intimate designs of Robert Adam, developed earlier at unearthed Herculaneum and Pompeii—was released in New England by Charles Bulfinch and others. Many houses, like the Harrison Gray Otis House at Boston, show Bulfinch's hand. Elements from these several sources, with a growing accent of France, had a wide vogue. In Maine they appeared conspicuously at Montpelier, home of General Knox at Thomaston, later demolished but now standing again in reproduction; in South Carolina they gave a new character to Charleston; and in cities all between they took form in columned porticos, oval and octagonal rooms, and ornamental details of houses for which the White House at Washington can stand as the type in its dual rôle of public edifice and home.

Just at the turn of the century a *Greek* temple was copied for a Philadelphia bank; and by 1820 the first great American fad was on. Thereafter for nearly half a century Greek temple homes appeared. Arlington, on the tract that bears its name, is an excellent example as remodeled in the eighteen-twenties when the War of Greek Independence was being waged and the Greek enthusiasm here—along with Byron worship—was at its height. By that time the post-Revolutionary chaos and the panic of 1819 were over. Eli Whitney's device had prospered the kingdom of cotton, and the South was overflowing through mountain passes into the old Southwest. Mississippi and Alabama were newly in the Union; and, on their fresh soil,



JEFFERSON'S MONTICELLO—HARBINGER OF THE CLASSICAL REVIVAL



THE PORTICO OF ARLINGTON, BUILT DURING THE GREEK REVIVAL



plantation houses—Greek temples lacking pediments—were being built. Samuel Slater's mill, which now stands empty at Pawtucket, had turned New England's efforts extensively to textiles; the economic struggle with immigrant labor and the temptation of Indian treaty lands sent northerners off by the new Erie Canal for the old Northwest. In the infant states of Ohio, Indiana, and Illinois, Yankee ingenuity devised Greek temples in wood without the help either of prosperity or of the architects left behind. There were soon two and one-half million people beyond the mountains in the north and south. They were naming their new cities Olympia, Athens, Corinth, Alpha, and Omega; and they were building houses that had something in common with the home of James Lanier at Madison, Indiana, or with that of Governor Wood at Quincy, Illinois.

This vogue continued past the middle of the nineteenth century, but about 1835 a profound and general change set in with the advent of machinery. During the decades that followed the people became mired in industrialism, and, scrambling to speculate and exploit, they forgot to preserve the traditional amenities of life. Soon they were accepting the product of the new scroll saw as a suitable cheap substitute for the work of craftsmen; and then they learned to look upon botched building jobs as good enough. A swelling stream of aliens added to the social illness and further depressed the standards of the people. In cities, factory workers came to be lodged in old buildings made over into tenements or in newly constructed drab and congested pens; later many of the well-to-do also crowded together, occupying flats which were recommended by the fact that Paris had inspired them. In mushroom mill and mining towns, houses were mostly of the "packing box" variety; and on the frontier men made their cabins hurriedly and were ready to move on.

By the sixties there was a reaction; but for the first time no one style took up the tradition. Side by side with the beginnings of a Romanesque revival appeared Gothic buildings of masonry, framed Tudor cottages, Mansard roofed houses smacking of the French Third Empire, and structures of no recognizable style at all. Before order could emerge it transpired that travel, education, and books introduced other ideas from the Old World—from both Europe and Asia. Tradition was about dead. Novelty was the new delight. The jerry-builders and fakers had more than they could do.

Amid all the confusion houses went on silently recording history as faithfully as ever. They recorded fast, setting down in clear characters the story of how great architects—Richardson, Burnham, McKim, and many others—swept events before them, how America discovered her own past, and how, finally, the new facts of steel, concrete, and crowds led the way to a new era of construction that could be called very great.

#### OLD HOUSES THAT REMAIN

The array of American houses surviving from three hundred years is, in a certain sense, divided at the early nineteenth century. Pre-industrial houses are relatively scarce; but houses built in larger quantity since 1835 are abundant. Members of the older group justly have many defenders; but most later houses are not now much thought about except as things of utility.

There are many houses of the last hundred years that any age would treasure, but the large majority can have respect only through their longest lingering representatives. Time is fast sifting them—making no problem, by the way, of dealing even with the bulky communal buildings that modernism has brought. No doubt all but public buildings would soon be doomed were it not for the fact that



BRIGHAM YOUNG'S TWENTY-GABLED LION HOUSE, SALT LAKE CITY



WHITTIER HOME AT AMESBURY—NINETEENTH CENTURY HOUSE





fate keeps putting the mark of reprieve upon a house here and a house there, as the Israelites of old struck the token of blood on the doorposts of their dwellings; and, now as then, the plague of destruction passes these places over. Where celebrity is born, where fame makes its home, where art or science labors in erstwhile obscurity, where important incidents occur, where death visits the great—such, for the most part, are the places chosen to survive. Nordica, James Whitcomb Riley, Brigham Young, Mark Twain, Walt Whitman, Grant, Lee, John Brown, Lew Wallace, Woodrow Wilson, Roosevelt and a score of others less illustrious have already given recent houses immortality. This is fortunate. Never as much as now have houses needed prompt exemption from the wrecker's hand if they are to survive. It does not matter if in some cases the saving reasons seem to be trivial; as years pass, each structure that remains is sure to come into its richest meaning. If its associations are sacred, time will not fail to give them reverence; if they are of the moment only, time will blend them into its mosaic.

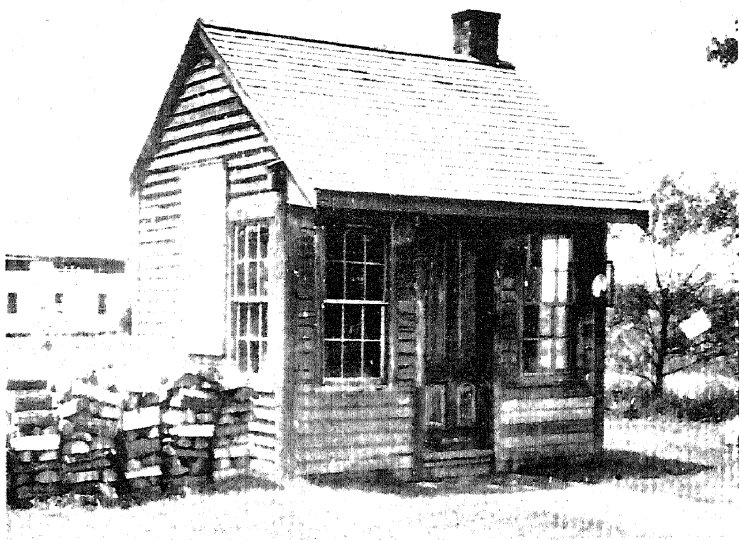
The choices thus made by accident are collectively quite representative. They reflect wealth and poverty, ostentation and unpretentiousness, good taste and bad; city and country houses are among them. Most of them are dwellings, but luckily houses of sundry other kinds are being saved deliberately as records in other ways—notably by Henry Ford at his Greenfield Village near Detroit where there are being assembled such ephemeral buildings of the nineteenth century as a village post office, a town hall, a courthouse, a sawmill, a gristmill, a carding mill, and several shops. However, there is no reason for trusting entirely to chance and these few selective forces for an adequate contemporary record. The growth of public interest should soon increase discriminating efforts to save full materials for the current chapter of history.

At the same time a better sense of duty towards pre-industrial houses is much needed also. Seventeenth and eighteenth century places are still being torn down in the name of progress. Forgetting how easily a small house can be moved, sometimes even those who value antiquities and works of art are ready to admit that a threatened house is doomed. Then, leaving the field of defense, they take with them interiors, doorways and chimney-pieces; but they leave the spirit behind.

#### HISTORIC HOUSE MUSEUMS

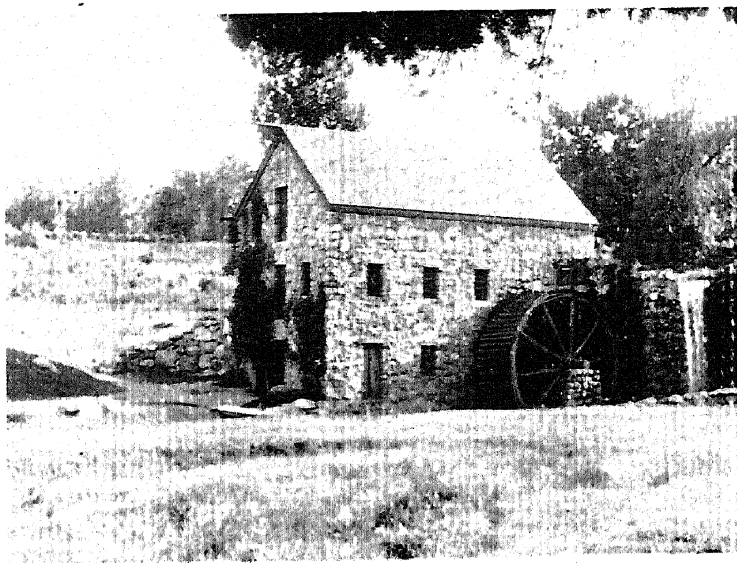
The idea of saving houses is not new. As far back as 1850, New York State acquired the Hasbrouck House—Washington's headquarters—at Newburgh and placed it in the care of the then village trustees. In 1860 Mount Vernon was opened to the public after much interest had attended its purchase by an association the year before. Concurrent efforts to save the Hancock House in Boston were unsuccessful but they added to the new and growing sentiment. Within a short time before and after the centennial observances of 1876, when Independence Hall was opened as a museum, five more houses were rescued—among them Washington's Headquarters at Morristown and at Valley Forge. During the 'eighties five houses were added to the roster, and in the 'nineties about two a year. By that time most of the eastern seaboard had taken part, and the West had saved cabins in Illinois and Nebraska.

Then came the automobile—four cars registered in 1895, eight thousand in 1900, nearly half a million in 1910, twenty-three million at the peak in 1930. The same years that saw this miracle saw also—for obviously related reasons—the rise of historic houses, from about twenty open in 1895 to nearly a hundred in 1910 and to more than four hundred now.



*Courtesy Edison Institute*

TOLL HOUSE AND COBBLER SHOP, GREENFIELD VILLAGE, MICHIGAN



GRIST MILL NEAR WAYSIDE INN AT SOUTH SUDBURY, MASSACHUSETTS



These many houses trace the history of America—reveal it to the eye with their forms which tell of beginnings in Europe and reflect each rise and fall and turn in the social career—suggest it to the imagination by their associations, which, once known, seem almost to vibrate through their walls. They record the growth of the country in its whole area. Florida, Maine and California, like Virginia and Massachusetts, have parts of the record. All but a few of the very youngest states have begun to take care of their historic houses, and every state has many houses to be preserved.

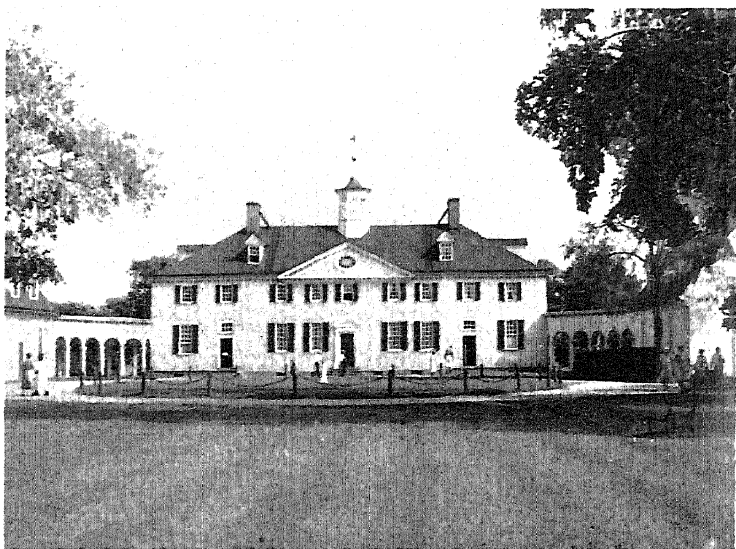
Agencies of several kinds have shared so far in the movement. National, state, and local government, patriotic and historical societies, museums, commissions and boards of trustees, and—not least—individuals. Historic houses have brought out a new duty of the state; they have renewed the life of many historical societies; they have created a new branch of museum work; they have inspired citizens, in groups and individually, to perform useful acts of conservation.

But these things could not have happened without the aid of general public interest. Undoubtedly a strong stimulus has been the revival of colonial styles which sprang partly from the Centennial and which is still manifest in the widespread use and abuse of Georgian forms in domestic architecture. Another urge has been the popular passion for old things that has made amateur collecting of antiques a common hobby and dealing in them a profitable occupation. Museums—though criticized for too much eagerness in taking rooms from houses for period exhibit—have nevertheless created much of the interest that now, happily, arises to preserve houses where they stand. Cameras have busied many people who have a flare for history, and photographs reproduced in magazines and picture sections have ceaselessly fanned such enthusiasms.

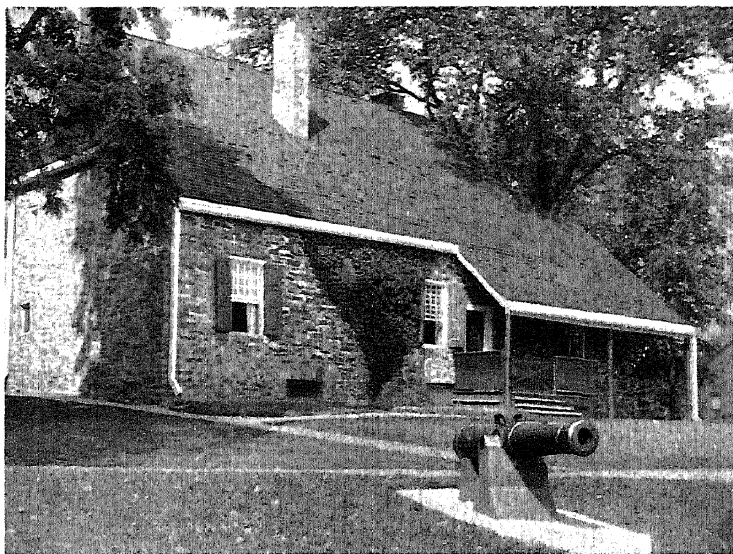
Books especially have been making history live again; never before have there been so many novels "reastically depicting the newly discovered pageant of the American past." And as a peculiarly convincing finale, John D. Rockefeller, Jr., takes up the pursuit in the grand manner and is re-creating the whole colonial town of Williamsburg.

Such manifestations have not failed to arouse critics, who—seeing only sentimentality and worship of the past in all of this—are sure it will be harmful. They point to the fact that in art and architecture revivals have always been followed by depressions—that the late romantic movement, for example, seeking a defense against the machine, succeeded only in blocking the path of the arts for a century—that the Queen Anne movement in architecture, looking backward, brought on chiefly imbecilities of design. Such objections are perfectly sound where they apply, but the truth is that they have little or nothing to do with the present case. The Queen Anne movement sought to use bygone styles for modern purposes. It was a revival; its result could be only an anachronism. The historic house movement seeks not to *use* but to *know*—to *understand* American houses of the past. This is not a revival but an awakening; its result is education. It is an advance on the modern frontier of ideas which has more and more engaged our energies since the old frontier of land was closed in 1890.

Our generation, naturally, has worked the territory it has claimed. Having taken over old houses for public education, the people are now administering them as agencies of instruction and inspiration—agencies of a new kind: *historic house museums*. The nature of this development, succeeding pages will show. What these museums may indicate concerning a surprise in store for the adult educators (foremost of the new pioneers) the final chapter of this book suggests. Surely they herald nothing



MOUNT VERNON ON THE POTOMAC—UNRIVALED NATIONAL SHRINE



WASHINGTON'S HEADQUARTERS, NEWBURGH—FIRST HOUSE SAVED





less than a surprise if, as seems likely, they have kinship with those rugged vandals among modern establishments—the tourist camps. However that may be, historic house museums do have a hold upon the touring public. Owners of historic houses that are not even open to the public find no way of keeping their doors closed to interested strangers who deserve to be admitted and have come with no other purpose. These visitors are not revivalists. They are eager people intent on finding out all they can. They are full of that sensation that Hazlitt called the “feeling of immortality in youth.”

The essayist was inspired also by things of the past. “In the Cathedral at Peterborough,” he says, “there is a monument to Mary, Queen of Scots, at which I used to gaze when a boy, while the events of the period, all that had happened since, passed in review before me. If all this mass of feeling and imagination could be crowded into a moment’s compass, what might not the whole of life be supposed to contain? We are heirs of the past; we count upon the future as our natural reversion. . . . We take out a new lease of existence from the objects on which we set our affections, and become abstracted, impassive, immortal in them.”

And so may we all become immortal in our heritage of historic house museums.

*PART TWO*

METHODS



## CHAPTER II

### OWNERSHIP AND CUSTODY

SOONER or later every house must pass from the scene unless steps are taken deliberately to save it for posterity. The change from first status to that of historic house museum can be brought about in more than one way. Several plans of ownership are in effect at present; and, though each of these plans naturally shows varying results, in general some have distinct advantages over others. With more than four hundred examples to observe, it is not difficult to discover administrative strengths and weaknesses.

The need for any form of organized ownership may not always be apparent; sometimes it is not, in fact, immediate. Many individuals have opened houses of their own to the public, and some of them take care of visitors admirably. This may be sufficient for the moment, but private ownership does not look far into the future; it lacks permanence. As long as a house may change hands and fall to the mercy of an unsympathetic owner it is in jeopardy. Though here and there a house has been preserved by one family for a century or more, the only safe plan for most houses that deserve preservation is to transfer them to organizations. This may be accomplished by gift, bequest, or sale, or by purchase and gift. The organization to receive the property may be a society, a museum, a board, or a branch of government. The requirements are that the title-holder be sound and abiding, active in the public interest, flexible enough to meet new conditions as they arise, and unfailingly able to give to a house—or to secure for it—the close and enlightened attention it

requires. Financial responsibility is an issue also, but this point is implicit in the others.

In different parts of the country different plans of ownership have developed unequally, so that one observes the prominence of historical societies in New England, of the state in New York, and of cities in Pennsylvania. However, the causes of these disparities seem about to be offset by the widespread efforts now being made to discover what the best arrangements are; and changes leading to greater uniformity seem likely to be made. In Virginia, for example, private ownership is evidently about to yield its conspicuous place to the state; and in the newer parts of the country, where historic houses are just beginning to have attention, the very absence of plan is an incentive to adoption of the best practice.

Questions of ownership are important not only to museums in process of establishment or administrative change. They affect the policies of all historic house museums, since financial questions put down their roots into the soil of organization.

#### SOCIETY AND MUSEUM OWNERSHIP

About half of the four hundred old houses now open to the public are owned by societies, and of these about half—or more than a hundred—are owned by *historical societies*. Some of the houses of the latter class are to be found in every part of the country, but most of them are in the East, and by far the greatest number is in Massachusetts. Typically each society has just one house, but there are some exceptions; the Society for the Preservation of New England Antiquities, for instance, has a score of places which it administers from the Otis House at Boston. Also there are several smaller chains of houses in the Middle States and in the South.

Local historical societies seem to have taken a new



THE PORTSMOUTH HISTORICAL SOCIETY'S JOHN PAUL JONES HOUSE



SOCIETY FOR THE PRESERVATION OF NEW ENGLAND ANTIQUITIES



lease of vigor from the task of administering historic houses, and many are now concentrating on this specialty. As a bare suggestion of the many good works under such auspices, one might name the Portsmouth Historical Society with the John Paul Jones House in New Hampshire; the Litchfield Historical Society with the Judge Tapping Reeve House in Connecticut; the societies of Lexington, Marblehead, Nantucket, Plymouth, Topsfield, and Wenham in Massachusetts; the Salem County Historical Society with the Grant House and the Hancock House in New Jersey, the Johnstown Historical Society with Johnson Hall in New York; the Moravian Historical Society with the Whitefield House at Nazareth, Pennsylvania. And this recital touches only the Northeast where historical societies are most numerous; there are active societies in the South and West as well.

*Patriotic societies*—notably local chapters or state societies of Daughters of the American Revolution and of the Colonial Dames of America—own about forty houses, widely scattered. A few chapters divide their interest in their houses—using them for meetings and opening them for public inspection. Since these two functions tend to clash, the visitor may feel, under the circumstances, that he is being admitted on sufferance to a club. However, most chapters and societies that have important historic houses consider public responsibilities to be paramount. Examples, among many that might be mentioned, are the Frances Vigo Chapter of the D. A. R. with the Harrison Mansion at Vincennes, Indiana, and the Massachusetts Society of the Colonial Dames with the Quincy Homestead at Quincy. Also there is the National Society of the Colonial Dames which has the Dumbarton House at Washington, D. C.

*Special societies*—existing for the one purpose—are responsible for more than fifty historic houses. The



Kenmore Association, the Knox Memorial Association, and the two Roosevelt Memorial Associations are good examples. Such organizations are at great advantage because of their singleness of purpose; but, as a matter of fact, the local historical societies *which specialize* in this work are just as favorably situated since they really differ only in name from special societies. A few societies represent families organized for care of an ancestral home: the Alden Kindred of America with the John Alden House at Duxbury, and the families Adams, Brown, Fairbanks, Manning, and Winslow, each with a property.

*Public museums* own about forty houses in a dozen states from Maine to California. There are, for instance, the Valentine Museum with the Wickham-Valentine House at Richmond, the Essex Institute with the John Ward House and Peirce-Nichols House at Salem, the Charleston Museum with the Manigault and the Heyward Houses, and the Southwest Museum with the reproduced Casa de Adobe at Los Angeles. A benefit of museum ownership is that it gives a house professional attention. A city museum quite naturally preserves houses in its own community, partly for use in its local educational work.

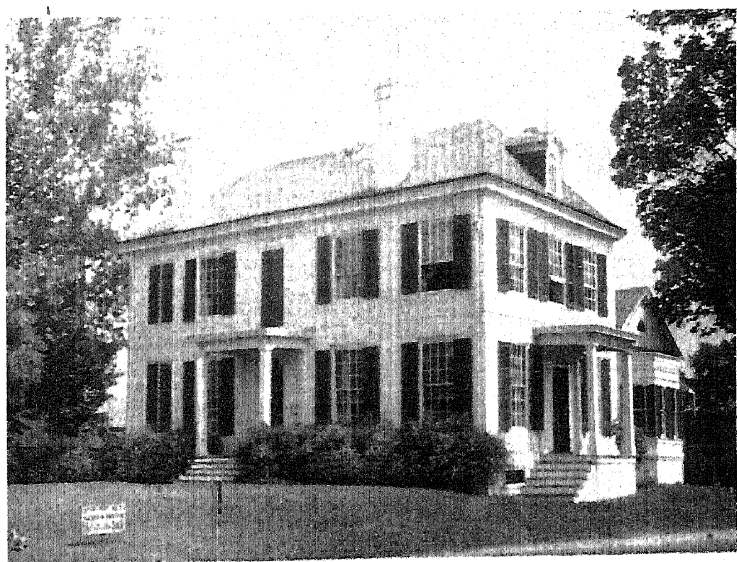
*Boards of trustees* do not differ practically from societies or museums as house owners, since both societies and museums have their boards and executive committees—which are really in charge, no matter what the form of organization may be. In fact, there is a strong tendency among societies and museums to concentrate authority in the small group and to limit the duty of members to the giving of annual support. Thus several houses that may seem to be owned by membership associations are in fact—and very appropriately—examples of sole board ownership.

Boards—without any membership appendages—own a



*Courtesy Kenmore Association*

KENMORE AT FREDERICKSBURG—OWNED BY A SPECIAL SOCIETY



HARRISON MANSION AT VINCENNES—OWNED BY D. A. R. CHAPTER



score of historic houses which, with few exceptions, are ably administered. The Ropes Memorial at Salem is a notable example of this plan.

Besides societies and museum boards there are several other kinds of non-governmental owners, namely, industrial corporations, railroads, hotels, churches, schools, colleges, and universities. However, all of these together have but a few houses.

#### GOVERNMENT OWNERSHIP

About sixty houses are owned by states and about forty by cities. These houses are distributed widely. Half of all the states—north, south, east, and west—have a share of them; and the cities concerned represent almost as many parts of the country. A few houses are owned by the nation.

The plan of administration for a majority of all of these properties involves coöperation between an appropriate department of government, acting in a supervisory capacity, and an organization having custody and immediate control. *This arrangement is being adopted increasingly, and it shows a combination of strengths making it the best administrative plan yet evolved.*

Government ownership provides absolute security of title, and it combines conservatism with capacity for adjustment to changing conditions. In relation to new projects, the sponsorship of government gives power to over-ride many obstacles that would defeat private or semi-public organizations; and the prospect of government sponsorship tends greatly to stimulate gifts of property from citizens who desire to render public service. Also government ownership gives some promise of continuing support. Its weaknesses, without the coöperative feature, reside in the fact that not many administrations are prepared to pay proper attention to restoration and

management of a house, and that political appointments are usually harmful in this kind of work. There are some sadly convincing displays of these shortcomings in places where states or cities directly manage historic houses. However it should be said also that there are some excellent examples of direct management—witness the work of Indiana and Virginia, and of a *very* few cities. The crux of the matter is really in the attitude of the authorities—which, in most cities and states, needs the influence that a coöperative plan can provide. The essential merit of such a plan is thus that of double-check.

*State ownership*, though fairly general, is well developed in only a few states. New York has the longest record, the greatest number of properties, and the most nearly adequate machinery for managing them. Historic houses owned by that state are in general under the management of the Department of Conservation,<sup>1</sup> but administration is not direct except in two or three cases. Ordinarily each house is in the immediate custody of a society or board; examples are the Senate House Association, Kingston, and the Trustees of Washington's Headquarters, Newburgh. Some of the boards have the status of commissions appointed by the Governor; the Fort Crailo Memorial Commission is one of such. Seemingly this plan deserves to be organized under a *separate* division of the Conservation Department and to have also a central council made up of representatives from the custodian societies and boards together with the State Historian and the Director of the State Museum.

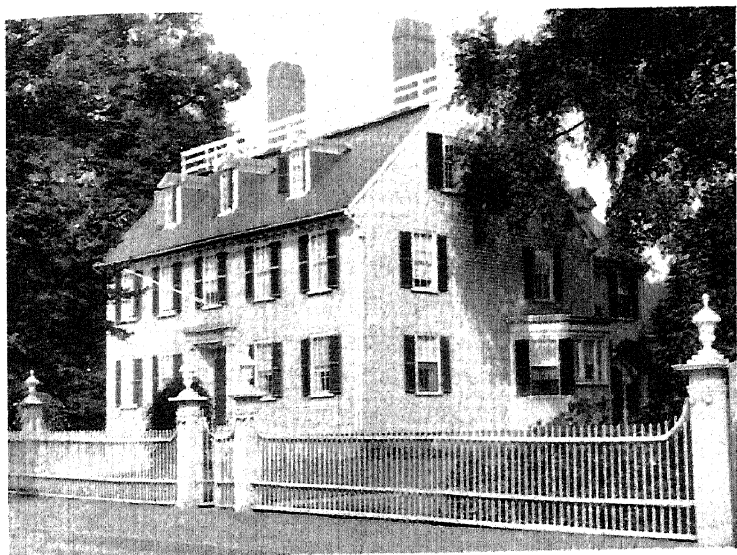
Virginia, which owns only a few historic houses as yet,

<sup>1</sup>New York's historic house museums are in the state park system and are grouped under regional State Park Commissions which have a central council articulated to the division of State Parks of the Conservation Department. The office of State Historian and the State Museum are represented on the council.



*Courtesy Southwest Museum*

CASA DE ADOBE AT LOS ANGELES—OWNED BY A PUBLIC MUSEUM



ROPES MEMORIAL AT SALEM—OWNED BY A BOARD OF TRUSTEES



their convictions, and willing to take professional advice when it is needed—as for example in restoration work.

Members of appointive commissions or boards should serve for terms of five years or more in order to be out of quick reach of new political administrations.

*City ownership* follows in principle the same lines as state ownership. The city park department is usually the branch of government in charge; and museums, historical societies, patriotic societies, and boards act as custodians. Museum coöperation is especially fitting in the case of city ownership; a city is likely to preserve several houses in the one locality, and it takes a strong organization—like a leading city museum—to administer a chain of houses successfully. Further, museums usually stand in close relationship to city park departments. And still further, museum prestige is good protection against the danger of unwise political appointments. It is this danger which makes *direct* city-operation excessively bad in some cases and generally to be avoided.

Museums of art, as well as museums of history, serve as custodians. In Philadelphia, for example, the Pennsylvania Museum of Art operates part of the "Colonial Chain" of city-owned houses in Fairmount Park.

*County ownership* is rare. Among only two or three cases there is a superlative example however—the Black House at Ellsworth, Maine, property of Hancock County, and managed by a special commission.

*National ownership* is a new development and one which promises much at the hands of the National Park Service. The recently created Colonial National Monument in the Jamestown-Yorktown area of Virginia, and the still newer Morristown National Historical Park in New Jersey—both with historic houses—are suggestive of the course that national effort is likely to take in future. Clearly the opportunity lies in acquiring houses of primary





THE NATION'S MOORE HOUSE IN COLONIAL NATIONAL MONUMENT



LANIER HOUSE AT MADISON, INDIANA—OPERATED BY THE STATE



significance representing the high points of the whole of American history. The nation has the reach and the power to do this better than any other agency; and through its activity there should be, in time, a country-wide system of national historic houses. Some houses will be in groups at sites of more or less extent; Appomattox, in Virginia, is typical of many such areas awaiting conservation and restoration. Some houses will doubtless be in separate though related areas along what may come to be called national park highways. Other houses will be isolated. The park service will be able directly to administer groups and chains, but for widely separated houses the coöperative plan will probably be useful.

### CHAPTER III

#### ADMINISTRATION

THE WORTH of a historic house can become actual only through use. Unless a house is accessible to those who would consult it as a record, or see it as an object of interest and inspiration, its value remains potential. In past, emphasis has been laid upon the necessity for saving houses with a view to their ultimate utilization; now emphasis is shifting to the need for adequate management of houses that have already been saved.

There are certain principles, drawn from the common experience of well managed historic house museums, upon which success in respect to administration depends. Some of these principles affect methods and technique and are considered in succeeding chapters. Others give to a museum its very character and aims; these are put forward here as administrative essentials. They are embodied severally in the house, the collection, and the curator.

#### THE LIVING HOUSE

It seems only too obvious that the primary feature of a historic house museum is the house itself, but quite commonly this fact is overlooked and unrelated exhibits are allowed to detract from the house or even to overshadow it. Using a historic house for general historical exhibits—or for any exhibits displayed in the formal museum way—is treating the house as a makeshift museum building. This is *never* necessary; collections that have no relation to a house can be stored until some proper unction to conscience can be found. It is better to keep a historic house empty of objects until suitable furnishings

are acquired than to clog it with unrelated exhibits which, once in, will not go out except with friction—and, therefore, probably not at all.

Houses appeal partly to the emotions, and this—their power for museum purposes—deserves to be strengthened by developing atmosphere. One of the commonest remarks of visitors in any well-appointed house is that they enjoy being there because the place is like a home and not like an institution. Whatever meaning this may have for other museums is beside the point; the implication for historic house museums is plain. Historic houses must be made to live again.

#### THE SUPPLEMENTARY COLLECTION

Around almost every house there are associations linking the place with some special field of interest in history, biography, literature, art, or science; and collections in the specialty often result. Birthplaces and homes of writers come naturally into possession of manuscripts and other biographical material. The Aldrich Memorial at Portsmouth, for example, has a collection of Aldrichiana, and the Edgar Allan Poe House has Poe material and a library of Poe's writings in different editions. There are parallel possibilities in connection with any career of importance; the Judge Tapping Reeve House at Litchfield, with the little first law school alongside, has made an important collection on the beginnings of legal education. The Augustus Saint-Gaudens Memorial in New Hampshire has casts of the sculptor's work, and the Draper Cottage at Hastings-on-Hudson has the astronomer's apparatus and materials bearing on his discoveries. The Count Rumford Birthplace at Woburn has a collection on the scientific work of Benjamin Thompson—chemist who became Count. Frequently the material relates to particular events; in the Hancock-

Clarke House at Lexington, for example, there are materials on local Revolutionary history. Sometimes events and personalities are inextricably interwoven, as in the collection of the Law Office of James Monroe.

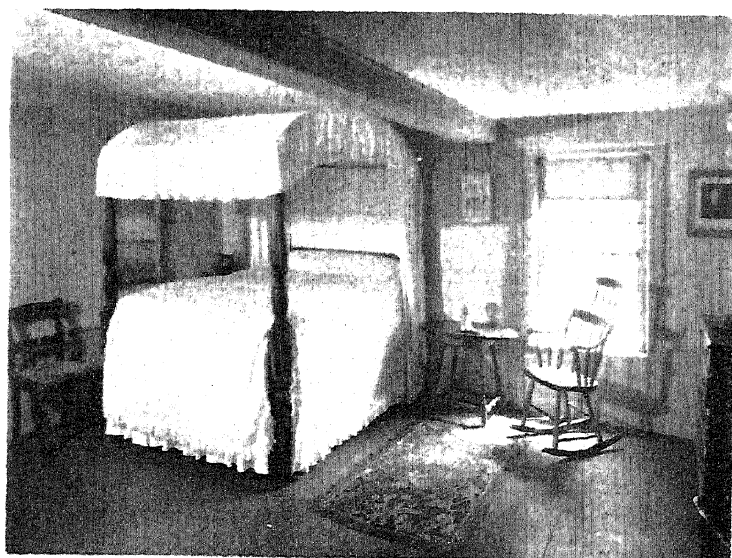
The practical implication of possessing supplementary material is sometimes overlooked and the mistake is made of displaying in furnished rooms objects that should be segregated. A supplementary collection calls for separate quarters—a room at least. When the collection grows to the point of deserving larger accommodations, a building is commonly provided.

The supplementary collection can be useful in two ways. Such part of it as is placed on exhibition in the allotted space gives visitors an idea of the associations of the house. The collection as a whole, arranged and documented, can be of value to research students. Development of the latter rôle is important.

In order to be significant for research the collection must be narrowly specialized within the bounds of the one subject dictated by circumstances. Even the smallest historic house museum can achieve national importance by going deeply into its particular field; and, if it does this effectively, it will be repaid by visits from historians, biographers, and other specialists and writers who will feel the need of coming for hours or days of work. This could be true of hundreds of houses that already have the beginnings of special collections. Sound policies of collecting, followed over years, would give almost any house the same kind of hold upon some particular clientele that the Roosevelt House in New York has upon students of Theodore Roosevelt and his time.

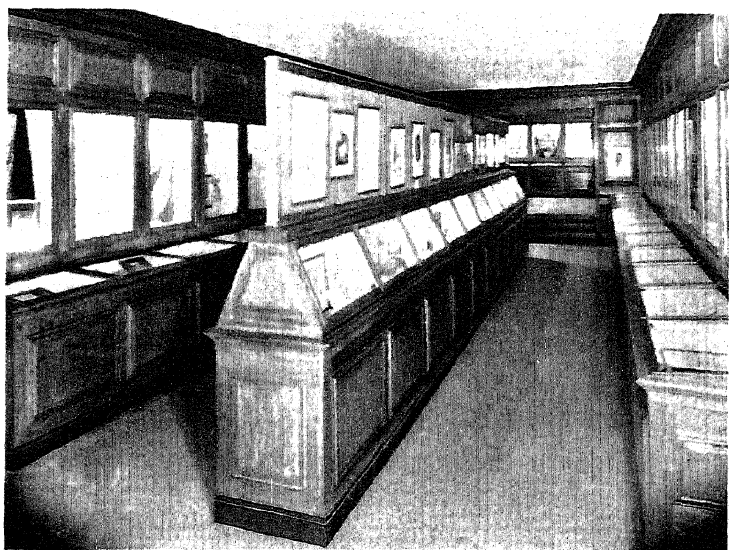
#### THE CURATOR

The services of an able curator are essential to every historic house museum. Frequently it happens that



*Courtesy William Wallace Lunt*

IN OLD ORDINARY, HINGHAM, MASSACHUSETTS—A LIVING HOUSE



*Courtesy Roosevelt Memorial Association*

SUPPLEMENTARY COLLECTION IN ROOSEVELT HOUSE MUSEUM





officers are able to initiate the work of a museum successfully by volunteer effort, but, without the aid of a professional in charge, it is scarcely possible to have continued worthwhile results.

The curator—sometimes called *director*, sometimes *guide*—has a rôle which should not be confused with that of caretaker.<sup>1</sup> A curator is a person of refinement and education—in historic house museums usually a woman—employed to carry on the work of the institution. She should become a student of the house and its history in order that she may interpret the place to the public and develop its usefulness to scholars. A caretaker is one who watches over the house and has only manual duties. Some historic house museums have both a curator and a caretaker, and some have also assistant curators—usually called *guides*. However, many successful museums have only one employee—a curator—who somehow finds ways to get caretaker's work done with part-time aid. Lack of a curator means unreadiness to go before the public. Calling a caretaker a curator solves no problems.

A curator should be a person with a good mind as well as a pleasing way. One cannot give out unless one "has in," and work cannot be significant unless it is sound. The right person in charge can glorify a house; the wrong person can literally debase it. Under the curatorship of a gifted and studious woman the meaning of a historic house unfolds day by day, the house fastens itself upon the imagination and interest of an ever-increasing number of visitors, and gradually the little institution takes on national importance and achieves permanence.

It is especially important that a curator have critical ability. One cannot well contribute to the education of others unless one can read and listen with discrimination

<sup>1</sup> The caretaker is often called *custodian*, but this is not appropriate since *custody* of a house is held by an organization.

and avoid credulity and extravagant ideas. People of sufficient intelligence for this are not excessively rare; they can always be found and given training if necessary, but they cannot be developed from incompetent material.<sup>2</sup>

There should be no great difficulty in securing the desired services for a moderate salary if the attractions which the position can offer are given their full value. This can be done by elevating the curatorship to the level of a career. With tolerance and imagination officers can find ways to accomplish this. Freedom, encouragement, credit, and permanence—added to the distinction of the work, the pleasant surroundings of a historic house, and the wide contacts and many friendships which an able curator can make—are very real compensations.

The officers of some museums may consider that they would be doing well if only they could provide for a caretaker. This is often the first state of historic house museums, following upon the struggles of some amateur to save the house from destruction. Commonly it goes before the state which depends upon an experienced person or group. Until the necessary leadership appears the best course is probably to take good care of a house and wait—but the waiting should mark a period of preparation and not of planless repose.

<sup>2</sup> For further comment on the qualifications of a curator, as determined by the studies she should pursue, see page 79.

## CHAPTER IV

### FINANCES

THE MINIMUM financial needs of a historic house museum are modest, and they reflect purposes that are sound and appealing. Success in meeting these needs springs principally from imagination and initiative on the part of museum officers; but it may be aided by suggestions as to experience and method. There seems to be little basis in fact for the common inclination to lay financial difficulties to poor location or other unalterable circumstances. Some of the best supported houses are far out of the way and have only ordinary features of attraction; whereas other houses that have little support are literally full of possibilities.

Some museums start under auspices that assure their continued prosperity, but only through long continued good work, in most cases, can difficulties of income be lastingly cleared away. Good use of small funds is the best of leverage upon larger support. Cultivation of public contacts, members and other friends, and visitors should make income mount year by year in normal times. Ultimately, some measure of endowment may entrench a museum, or dependable income from other sources may become established.

A great deal of effort is needed usually to pull a poorly run museum out of the hole. The best offset to a bad record is a complete reorganization and a convincing new beginning.

It is quite essential that every new museum and every rejuvenated museum "make its first public appearance under the leadership of someone who will be recognized

as free from pecuniary interest in the plan, for if anyone seems to be trying to make himself a job, the project usually has a cool reception. This does not imply that a person with the qualifications to direct the work professionally and the enthusiasm to promote it must remain inactive. It does mean, however, that such a person may best work quietly until the necessary volunteer support is found. Perhaps the strongest leadership of all, during early stages, is that of one who has . . . financial support (or property) to give but who makes it plain that no memorial is sought and no desire entertained to exercise control."<sup>1</sup>

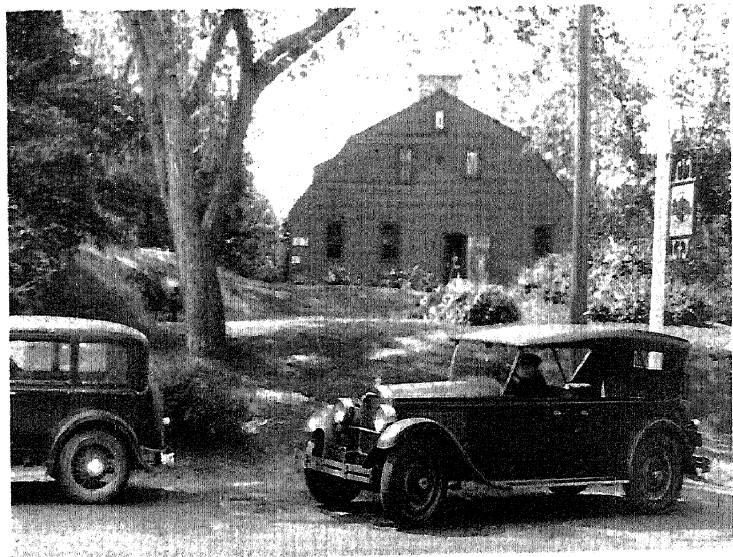
As work progresses it is desirable that the curator have opportunity to take a progressively more important part in all matters of finance as well as of management. There may always be problems that can be solved best by others, but in general the curator should be equal to taking charge with the coöperation of the president or the officer in superior control. Executive work including correspondence and bookkeeping are thus within the province of the curator although the secretary and treasurer of the board may discharge these duties in the beginning. This does not mean that one person can meet the public and do office work at the same time. It implies, rather, that makeshifts will be adopted until work is on a firm footing, that ultimately there should be an assistant to carry routine, and that, in any event, a seasonal rotation of work will be established if possible. The last suggestion—which will be discussed further in other chapters—contemplates showing a house to visitors in summer and promoting its business interests in winter.

<sup>1</sup> From the chapter on Getting Started in: *Manual for Small Museums* by Laurence Vail Coleman, New York, Putnum, 1927. Reference is made in general to this book for discussion of museum problems.



*Courtesy Old Gaol, York, Me.*

WINTER—THE TIME FOR ADMINISTRATIVE WORK



SUMMER AND VISITORS. THE OLD GAOL AT YORK



The opportunities in financing are determined largely by the nature of ownership. Trustees in control of a state-owned house look first to the state for support; they are in quite a different position from officers managing a society-owned house and depending more upon membership dues and gifts. But the type of ownership does not ordinarily limit a museum to a single source of income. Every museum—except those that are privately owned—should be able in time to diversify income. The greater the number of income sources, the better are the chances of adequate total revenues, and the stronger is the defense against financial reverses.

Observation of what has been achieved at different income levels make it plain that about \$5,000 a year is required to produce any adequate program of work. Many houses receive less, and some of them, in fact, manage to make a creditable showing with a small fraction of that amount annually; but such limited support tends to put a museum into volunteer or untrained hands, and thus gives no opportunity for establishing its work on a sure footing. Some houses receive much more than the suggested minimum; a few get upwards of \$20,000. Large support will probably always be exceptional; but a fair degree of support should be within reach for any museum house if officers go about their problem in the right way.

The four principal classes of income are: public support, membership dues and gifts, receipts from visitors, and income on endowment.

#### PUBLIC SUPPORT

Most government appropriations to historic house museums are from either state or city, and are given to historic houses owned by state or city. The average appropriation from the state is about \$3,000, the largest

exceeds \$10,000. City support is much the same in degree, but there are fewer examples of it.

Although, in certain cases, government support is supplemented from other sources, often it represents the only income—or the main income—of historic house museums receiving it. The significant exceptions are houses in custody of special organizations which apply membership or endowment income of their own—a circumstance that points to the further desirability of the coöperative plan of ownership and custody.

The approach to adequate support of government-owned houses lies in the realm of organization. Doubtless initiative and influence will always account for some successes, but, in general, there will be most nearly adequate appropriations all around if there is suitable administrative recognition of historic house museums. It is especially important that coördination be developed within each state and within each city in order to avoid many separate appeals to appropriating bodies. Within a state, coördination is best achieved centrally through supervision by the department of conservation; within a city it seems to be more certainly attainable by having a general custodian—preferably a museum in any city where there are several houses and the museum is equal to the task of taking care of them. Steps toward such arrangements are direct moves toward financial betterment.

There are not many instances of government aid for houses owned by societies; and this fact suggests that there is much of good in the now perceptible drift towards conveying title to government in return for custody and support. If this tendency grows, there will be increasing support; and no hardship will be worked upon the public since the aggregate cost of running all historic houses acceptably would add only insignificant items to public budgets. Incidentally, with growth of public ownership,



there would surely be an increase of effort to round out comprehensive systems of historic properties.

#### MEMBERSHIP INCOME

Dues of members and gifts are regarded by museums as identical in character—dues being essentially modest annual contributions. All givers are customarily elected to membership, and sometimes even large gifts acknowledge this continuing relationship by being repeated annually over a period.

Gifts and dues are the principal support of a majority of historic house museums (as they are also of museums of other kinds). This class of revenue yields the major part of many incomes exceeding \$5,000 a year. It comes through societies owning houses or holding custody, and also through the nominal memberships that have been created in several instances by boards of control. There seems to be no reason why even a state board or state commission should not build up a paying membership in partial support of a state-owned house; but this plan—which would be almost equivalent to society custody—seems not to have been tried.

Museums usually offer several classes of membership with dues in different amounts, but this plan is designed principally for a local membership built up among people who are, many of them, known to the museum officers. Historic house museums have every opportunity to enroll a national membership—or, at least, a regional membership. For this purpose the simpler and probably the better plan is to have only two classes: annual members and life members. Annual members may pay from one to ten dollars yearly; five dollars is ordinarily about right. Life members should pay, in one sum, twenty times the amount of annual dues. This enables the museum to invest the payment at five per cent and receive from it

each year the equivalent of annual dues. Such investments should be set aside permanently as endowment and only the income should be spent.

This simple plan leaves the officers free to seek contributions of any size for special purposes at will, and to make such acknowledgment or return as seems proper without complicating the regular work of membership solicitation. Members are usually sought by mail. Visitors are the best of prospects but they should not be approached during a visit; methods of following up are discussed in connection with registration—Chapter X. In return for dues it is sufficient that each member receive a card entitling him to free admission accompanied perhaps by one guest.

The suggestion that every historic house museum appeal for membership support to the country at large may seem to be paving the way to unnecessary, and perhaps unpleasant competition. However, this need not be so since almost every house has enough individuality to direct much of its attention to some special clientele—the professions, alien-American elements, devotees of the arts or of particular interests, adherents to a faith or a cause, alumni bodies, families, or any other groups to which particular houses may make forceful appeal.

If a society having a historic house is already encumbered with a small local membership and an involved scale of dues, it may still go before the country at large in the way suggested by presenting itself in the name of the house—keeping the society in the background; in time the new methods would absorb the old. Such a course would be in keeping with the marked tendency among historical societies to transform themselves into true historic house museums by eliminating irrelevant activities and collections and by concentrating upon the one task of administering and interpreting old houses.

## RECEIPTS FROM VISITORS

Admission and sales yield income to most historic house museums. The total amounts received in a year vary from a pittance to as much as \$10,000—and more in a few cases. This range reflects differences in attendance and seems to be due principally to differences in methods of management and publicizing. Many houses that have only a few visitors are inherently strong in attraction value; some others with large attendance would be relatively uninteresting if they were left to publicize and interpret themselves.

With respect to admission fees, historic house museums are not in the same position as other museums. Most public museums, seeking to attract the local people who support them, do not charge admission on more than a few days each week; and the present tendency is strongly toward abolishing fees entirely. However, historic house museums—most of which have at least state-wide support and draw most of their visitors from a distance—are inclined to charge a fee *at all times*. This seems to be entirely right. These little museums enjoy a most intimate relationship with their visitors. If they are run as they should be, they give each visitor immediate, direct, and perhaps individual attention, and they find that no one objects to paying for it—least of all a tourist in the spending frame of mind.

However, it is common for government-owned houses to be open free although there seems to be nothing in law to require it. A good case might be made for the policy of free admission to city-owned houses since these houses usually receive local support and are potentially, or actually, tied up in local museum educational work. But for state-owned houses an admission charge seems altogether proper. There is, in fact, a growing sentiment in favor of making such houses more worthy of visit and

then charging for it. Where a state directly operates its own historic properties, fees and other receipts may have to be turned in to the state comptroller. This may discourage initiative, and it should be corrected to the extent of having the receipts of each museum held subject to expenditure by that museum. Further, such reserve should not have adverse influence on regular appropriations.

The amount of the fee varies. Twenty-five cents is most usual and seems to be right; ten cents is less than a visit should be worth; fifty cents is exorbitant. Visitors may submit to a charge of half a dollar or more, especially if they have come a long distance to see a house, but they usually feel imposed upon by it.

In collecting fees it is a great mistake to leave the amount to the generosity of the visitor; this practice seldom fails to give annoyance. Soliciting coins by the sign-and-box method is almost as bad—savoring of charity. A much better plan is suggested in Chapter X.

On special occasions large amounts can sometimes be realized from admission fees. One house in a remote place raised \$1,500 in a week by making a particular feature of devoting that period to open house for women's organizations. If several houses can cooperate in such a plan the result may be astonishing—as it is frequently with respect to private houses in cities where, by custom, old homes are thrown open annually for inspection. Not long ago homes and museum houses in a small New England town jointly raised \$4,000 in one day.

Sales at museums arise partly from the fact that visitors usually want to take away with them pictures or other records of their visit. This demand should be supplied for the sake both of education and of publicity, but a common souvenir trade is entirely out of place in a museum. Appropriate for sale are photographic and colored





postcards of the house and its interiors, architectural details and furnishings; also appropriate are enlarged unmounted photographs of the more important of such subjects, as well as etchings of good quality or other prints worthy of framing, and relief models of the house in plaster, made up as ornaments, or perhaps as bookends. One house has a special plate for sale. Another sells squares of its reproduced wall paper. Books relating to the house or bearing directly upon the museum's special field may also be sold. Such objects are useful to both casually and seriously interested visitors. It is the business of the officers to see that the sale of appropriate things is not used as a leverage for carrying stuff that is not suitable.

Sales should yield enough to build up a special revolving fund for the purpose of buying stock—the fund being started with a small amount and augmented by profits, perhaps only from photographs at first since these do not have to be stocked in quantity. Such a special fund, kept in reserve, helps to stabilize general operating expense by providing in advance for irregular heavy costs such as for publishing colored postcards.

In order to provide etchings of a house that has not already served as an artist's subject, it should be possible to induce some competent etcher to come and work on the spot—especially since his prints would thereafter be sold. Prints might be secured on consignment if funds were not available to buy them outright.

Books can usually be stocked on consignment also; it is good advertising for publishers, and they seldom withhold cooperation in matters of terms and discount.

Further sales receipts are taken in by museums that serve tea—of which more is to be said in later chapters. Simple service for ten cents seems to be better than elaborate service for twenty-five cents; the real purpose

is not to make money but to give visitors a chance to sit down and absorb atmosphere, to think the visit over and discuss it. Receipts from this source are best carried in another separate revolving fund in order to provide a special reserve for purchasing supplies and keeping up equipment.

#### INCOME ON ENDOWMENT<sup>2</sup>

About fifty historic houses receive support from endowment. Most of them are owned by societies, boards of trustees, or museums, but some are government-owned and receive their endowment income from custodian organizations. The amount derived is usually small, but in some cases it exceeds \$5,000 a year, and in a very few it exceeds twice that amount. Endowment income is usually accompanied by income from other sources.

It is difficult to raise an endowment; sums of such magnitude usually come through bequest or special gift and are not "raised" at all in the ordinary sense of the word. Good performance is the surest preparation; a windfall may be the result at a most unexpected time.

It is not best, as a rule, that all running expenses be endowed since that condition tends to discourage initiative and to abate the struggle from which most good work takes its origin. The amount of endowment that any museum can desire without fear of challenge is an amount sufficient to make personal services secure through capitalization of salary and wages. This removes the worst danger in times of stress, and it leaves the organization free to develop its work in an impersonal way.

<sup>2</sup> Endowment—which is "a fund, the principal of which is invested and kept inviolate and only the income used"—is treated, in relation to museums, in the *Manual for Small Museums*, Chapter VIII. Sources, administration, and investment of endowment are there discussed.



Several times societies have declined to accept a historic house as a gift because of its not being accompanied by endowment funds. This policy can be understood if an important house is not doomed by it. Every organization has its limitations of strength and may very properly step aside for some other organization; but surely no qualified society, or other group that is prepared to give a house the attention and energy it deserves, need be deterred from accepting a property merely because all problems are not solved in advance through endowment.

#### OPERATING EXPENSE

Expense usually falls within the following categories: Services (salaries and wages); Maintenance (repairs, insurance, taxes, laundry and supplies, heat, light, and water); Office (telephone, postage, stationery, supplies); and Printing.

The salary of the curator must be determined by conditions; but two points can be stated in general. A woman with the ability a curator should have is worth at least as much as a competent high school teacher in the same locality—though if living quarters are provided, there would be a conservative reduction. Wages for caretaker's work depend upon what arrangements can be made; there is no particular issue here as there is in the matter of getting an able curator.

Cost of repairs and replacements should be small. A historic house naturally receives scrupulous care, and damage or deterioration is not neglected until it becomes a construction job.

Insurance should be carried on borrowed furnishings out of consideration for the owner. At first glance there would seem to be little reason for insuring a historic house museum and its permanent contents since these could not be replaced if they were destroyed (fire insurance being

designed not as an unction to hurt feelings but as a means for recovering a loss). However, in the case of partial damage by fire, insurance would provide the means of restoration. And in the case of a house with important historic associations there would be an incentive to rebuild even though the result were largely or wholly a reproduction. The cost of insurance is very high; most historic houses are tinder from the insurance rater's point of view, although really they are guarded so closely as to be in little danger. Probably the best course is to insure as lightly as sentiment will permit.

Museums should not be obliged to pay taxes if they are government-owned or are organized under the laws for corporations not for profit. Special application for immunity must be made, and the only exception likely to be taken is in the case of accessory property earning a rental, or of a house in which tea-service or other activity makes a profit for someone.

#### BUDGET AND ACCOUNTS

Before the beginning of each fiscal year the curator, consulting with the officers, should prepare an itemized estimate of income and expense for the year. This statement should stimulate any efforts necessary to provide the income required, and it should serve as a basis upon which to keep expenditure within limits. Income is budgeted conservatively; only reasonably assured income can properly be included. Budgeted expense does not exceed income in total.

The itemization of the budget corresponds to the set-up of accounts—sales and tea-service each having a separate budget representing a special fund. Also capital—discussed below—should be budgeted entirely by itself.

Accounts may be kept very simply unless the operations of a museum become extensive. However, even the

simplest records should observe the ordinary methods of bookkeeping. During each day's business it is sufficient to keep a memorandum record of house receipts from admissions, sales, and tea; but immediately after closing cash should be checked up and entries made in a receipts register. Surplus cash, including a reserve supply of change, should be kept locked up. Current cash may be at hand in any convenient place—in a simple cash register, one might suggest, though nobody seems to have tried this.

The receipts register, or cash book, has columns headed *date*, *received from*, and *amount*, followed by a series of columns corresponding to the different classes of income. The record of two day's receipts might be something like this:

DATE	REC'D FROM	AMOUNT	FEES	SALES	TEA	DUES	OTHER	REMARKS
June 10	Fees	\$20.25	\$20.25					
	Sales	10.80		10.80				
	Tea	3.30			3.30			
June 11	Fees	18.75	18.75					
	Sales	7.00		7.00				
	Tea	2.90			2.90			
	Dues	5.00				5.00		
		5.00				5.00		
	Gift	25.00					25.00	Mrs. Anna Frost William P. Gott Anon. for shrubs

If receipts are to be classified further—as, for example, by separating sale of booklets from sale of postals—other columns may be added or notes may be entered under *remarks*. The total of the *amount* column checks cash; the totals of succeeding columns are for posting in the ledger at the end of the month. When a bank deposit is made a line is drawn across the *amount* column and a total struck.

For methods of making and recording disbursements,

and for other details, reference is made to the *Manual for Small Museums* in which will be found a full discussion of bookkeeping as applied to simple museum needs.

#### CAPITAL

Capital is money for the purchase of physical assets—land, house, equipment, furnishings, collections, and books. It is differentiated from revenue, which is money for operations, or running expense—salary, light and heat, supplies, printing, etc. The cost of restoration is a capital item; it is part of the cost of the house. The cost of making ordinary repairs is usually considered to be running expense.

Capital costs are mostly initial costs. Sometimes they do not enter at all—problems of this kind being settled in advance by gift of property. On the other hand, outlay for equipment, and perhaps for furnishings, may be spread over years.

Obviously, nothing can be said in general about the amount of capital required. Land values, fees of consultants, and restoration costs depend upon circumstances. However, as to *source* there is a consensus of experience: capital comes by gift or bequest. National, state, and local governments may take title to historic houses presented, or acquired with contributed or bequeathed funds, but rarely do they appropriate for purchase of properties.

Societies therefore seek capital from individual donors. There are few appeals to givers which have as much force as that of saving an important house from destruction. Local pride will often supply the necessary support; but, that failing, ingenuity should be able to discover a more remote source of help. The descendants of a family connected with a house, successful men who remember a house from boyhood, and people who have become identified with the field or the idea for which a house stands

are among the most obvious prospects. One museum secured a large gift from a university interested through the connection of a famous member of its faculty; then the museum used this as a leverage upon other universities. Though inquiry may not lead directly to supporters, it should invariably find aid in the end. The advice of the prospective restoring architect is usually helpful.<sup>3</sup>

There is almost endless opportunity for exercise of resourcefulness in finding large benefactors, but, failing results, there is always the possibility of a general appeal to habitual givers. A review of the newspapers of any large city over a period of a year or two should yield a long list of the names of people who may be approached for gifts of fifty dollars or more. Success in raising funds by this method depends chiefly upon persistence, provided the project is sound and the methods of appeal are business-like.

<sup>3</sup> It would seem obvious that a donor of funds for purchase or restoration of a house does not acquire semi-proprietary rights in the place. However, one can observe abuses—for example that of an organization handing out tracts from a state-owned house which it paid to restore.

## CHAPTER V

### PRESERVATION AND RESTORATION

THE RESTORING of a historic house is work for a specialist, and no unqualified person should undertake it. The object is to fill in effaced lines of a three-dimensional document insofar as this can be done with accuracy. Restoring does not include improving upon works of the past or covering up aesthetic sins of our forebears. It calls for imagination only in searching after the truth.

Ill-judged restoration can do a great deal of harm. Often it is much better just to preserve a house than to attempt restoring it. If occupants have been appreciative, an old place may be a museum piece just as it stands; or if the recent history of a house is what gives it interest, the modern state may be the state to be kept even though the house may be very old. And, in any event, if there is not adequate evidence for carrying a house back to an earlier period, the structure is more genuine with the changes that time has wrought in it than—as Kimball has said—it could be made by “replacing what is, after all, now of respectable age by what is merely new.” In short, one should think well before tampering with a distinguished old house, and, if restoration is needful one should get qualified advice.

Antiquarians have taken interest in old houses ever since an early part of the last century when “a quaint figure in long cloak and tall hat wanders, sketchbook in hand, over the hills of New England.”<sup>1</sup> It was in the

<sup>1</sup> For a delightful essay on John W. Barber and his spiritual heirs see *In Praise of Antiquaries* by Norman M. Isham. The Walpole Society, 1931.

'seventies that architects began to be aware of colonial styles, and a few of them thereupon undertook to master the exact science and history of early American houses—following in the footsteps of their English confreres who had likewise plunged into laborious studies when the Gothic Revival seized upon Europe half a century earlier. The last of these American pioneers, and an increasing number of their successors, form the ranks of present day consultants to historic house museums. Some of the ablest restoring architects have become well known through their writings, as a glance at any bibliography on historic houses will reveal. Quest for a consultant may begin with names to be found here in Appendix B, but suggestions from that source should be supplemented by direct inquiry. The American Institute of Architects, through its central and regional committees on historic houses, and the American Association of Museums can both be helpful.

The responsibility of museum officers does not end with the retaining of a consultant. It extends to the defining of a plan of restoration with the consultant's help, perhaps after preliminary studies have been made. Therefore, officers have reason to be familiar with certain general principles. These principles, and not the technique of restoring, are the subject of the present chapter.

Above all it is important not to make haste in restoring. The work demands research—minute examination of the house, and meticulous gathering of evidence from related old wills, deeds, and inventories, and study of published descriptions and drawings of other kindred houses. If such preliminaries are neglected, irreparable damage almost certainly follows. It is better to have adequate studies and only partial restoration than superficial studies and a finished job. Investigations may be recorded for future use if all findings cannot be acted upon. In fact,

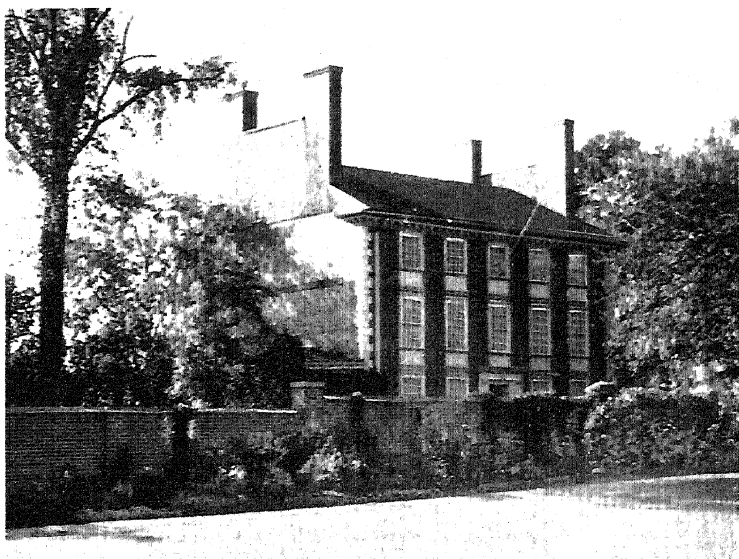
records should be preserved anyway—it *being part of the duty of the consultant to leave behind a full report of the evidence upon which he has acted*. This report should assist the curator in understanding and interpreting the house; also it may serve as the nucleus of research and reference materials gathered during succeeding years.

It would seem unnecessary to urge that the scientific spirit be the only guide at every step of restoration.<sup>2</sup> Study has the power to allay most of the conflicts of opinion that hover over so much work of restoration—a fact which reëmphasizes the necessity of consulting a specialist who is conscientious as well as expert.

In the case of restoration that must be delayed, it is better in the interval to take good care of a house than to patch it up badly. Unsupervised carpenters are likely to destroy internal evidence and are dangerous to have around.

<sup>2</sup> “A great danger is that, in any work which is undertaken, our modern preferences in artistic matters be indulged, when really we should follow the evidence as to how things *were*, whether *we* would have made them that way or not. Thus if the evidence is that certain interior finish was painted from the start, we should not leave it unpainted just because ‘It seems a shame to cover up such beautiful grain’; or, if we find a certain original color, change it because *we* don’t like it, and pretend it must have faded! . . . Nor should we argue merely from analogy with what was done elsewhere, and use certain ‘undoubtedly authentic’ colors which we find on Colonial rooms in the museums at New York or Brooklyn or Philadelphia. We should find out and follow the colors used in just those very rooms of the house itself. It is always practicable to do this by scraping skillfully, by taking off and looking under old locks, etc. The same principle holds true in a score of other matters on which evidence may survive either in the work itself or in old documents, descriptions, etc., the search for which is thus the first task in a work of this kind.” From a manuscript report by Fiske Kimball.





ROYALL HOUSE, MEDFORD, SHOWING LINES OF THE USHER HOUSE



BACON'S CASTLE IN VIRGINIA WITH ITS MODERN DISFIGUREMENTS



## PERIOD

As a general rule, what is most important in the history of a house determines the date which would be the focus of restoration. The problem of finding the high point may be complicated by the fact that the history of a house usually has two sides: the one, a chapter of social record; the other, a story of celebrities and events associated with the place. These two elements stand to each other in the relationship of background and foreground. The background is always there, though, especially with recent houses, it may seem unimportant. The foreground may or may not be there; with very old houses it is nearly always lost in the broader picture.

If associations can be disregarded because they are either negligible or old and dim, the problem of period reduces to fixing upon the date when the house was at its best as an example of architecture, and therefore of folk-ways. This may have been just after it was built, or after it had been enlarged or perhaps enlarged again and again. To cut back through later parts to an original house is often unthinkable—as it was in the case of the eighteenth century Royall House at Medford that has the seventeenth century Usher House contained within it. There the final date marks the high point of historic interest; and the real story is a story of growth. Conversely, to retain the final state may be wrong—as it would be in the case of Bacon's Castle in Virginia that bears gross disfigurements of recent years.

Where there is only the house to consider, one is not likely to go far wrong; but if special associations with people or events give a house its present principal interest, the best plan may be to restore conditions of the eventful time. This, in the case of a long-used house, may mean preserving late parts that otherwise would go, or it may even mean the reverse.

In determining whether to restore, or how much to restore, judgment must usually choose between alternatives and then strike a balance between the extremes of eagerness and of conservatism. And in the end, certain exceptions may be made for practical purposes; for example, a late wing or ell may be saved for museum or living quarters. If this is done, the irrelevant part may be finished within and equipped as desired for use and not as a period element.

#### RENEWALS AND REPLACEMENTS

There may be difference of opinion as to whether the warping effects of time should be corrected in restoring, but this ought not to be difficult to decide in a particular case. If original conditions can be recovered without doing damage, of course there is every reason to true things up. If rectification would cause weakening or failure of parts, then the case rests entirely upon the value of the parts endangered. This was a question in the Fairbanks House where the floors roll and one corner is sunk far. To correct this would be at least to threaten the safety of some seventeenth century mud-daubed wattle in the upper walls. The wattle is important—perhaps unique—and it had to be saved. However, the house had to be saved too, and therefore the proper course was obviously to preserve the *status quo* by skillful reinforcement.

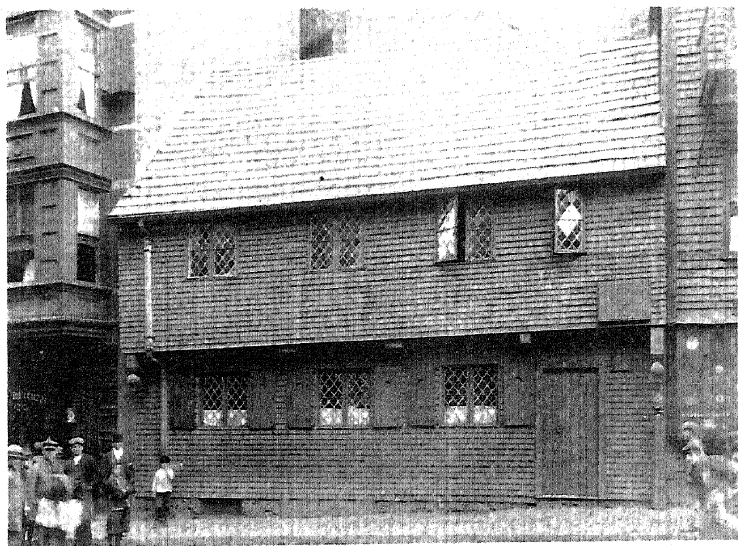
Some conditions embrace more than may appear. A correction in one place may initiate faults in others; floors involve windows and doors; the roof involves the walls. A general truing up, if practicable, may be better than partial adjustment. Many old houses have been taken down to the frame or to the foundation and rebuilt. This makes a house endure, but it involves risk, even if carefully done, of destroying the spirit of the place.

Replacements should be judged by the character as



*Courtesy Society for the Preservation of New England Antiquities*

PAUL REVERE HOUSE AT BOSTON—BEFORE RESTORATION



*Courtesy Society for the Preservation of New England Antiquities*

SEVENTEENTH CENTURY PAUL REVERE HOUSE RESTORED



well as by the condition of the parts in question. If original parts are far gone, they may have to be replaced, but they need not be destroyed. A removed sash or molding, or area of plaster or wall paper—if it has documentary value—should become, in whole or in part, a piece for the supplementary collection which is almost certain to be developed by every historic house museum. Even sample nails from different parts of the woodwork may turn out to have unforeseen significance if some new point of discussion comes up. Preservation of evidence is the first law of restoring, and this applies especially to evidence for changes that are made. Mortices in beams, junctures in floors, and other structural marks are part of the record. The architect's report should call attention to such features and should identify and orient removed parts that are saved, and describe what is thrown away. This leaves the path open for a re-examination at any later time.

Some points of evidence may be preserved in place. The Richard Derby House at Salem has a rectangle of original wall color left untouched in each repainted room. Other houses have samples of original plastering under glass against the wall. Such records need not be obtrusive however.

With respect to some replacements, associations ought to be considered. A floor may be worn into bumps; it may have nothing to commend it as structural evidence; but it may be a floor to which great sentiment is attached. Usually such an original part should be preserved out of deference to feelings; and also since it is useful in capturing the imagination of the public doubtless it should be kept for this reason as well.

However, there is no need to be sentimental about the effects of ordinary wear, tear, and the weather. "As is" should not be confused with "as was." Craftsmen built

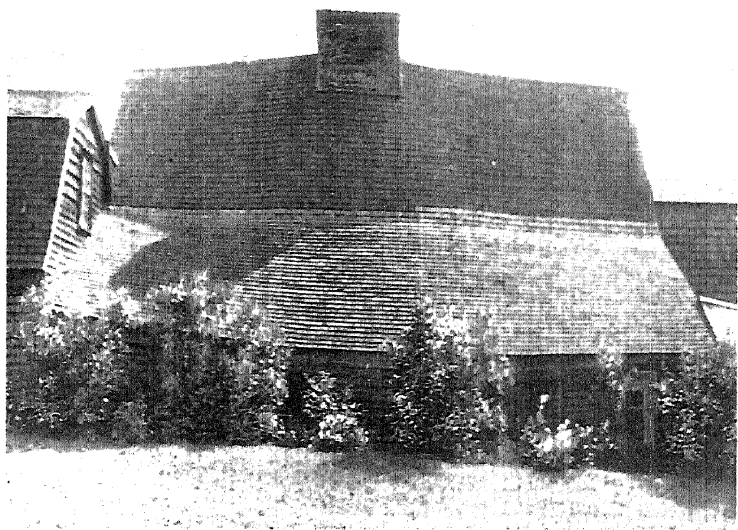
well, and restoration should strive to recapture equal results in like materials.

Most replacements show their newness, but this need not give concern. Restorers the world over—whether dealing with houses, archaeological remains, or fossils—recognize the duty of showing plainly what they supply. The architect's report should embrace this obligation against the time when years have laid patina over the new surfaces as over the old. Faking of antiquity is undesirable; and usually it is futile. The whole public may not know the difference, but some of the people know, and—in the presence of faking—every visitor stands to lose a little, though it be no more than opportunity to acquire an educated attitude toward restoration.

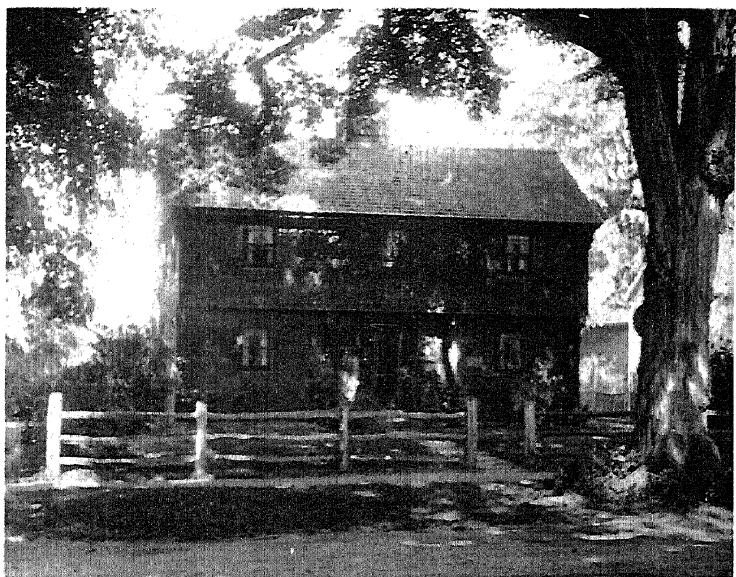
New construction that is out of sight should follow the original in lines and materials unless there is good reason for making a change. Convenience does not seem to be an adequate reason; but necessary reinforcement or defense against forces of destruction, not otherwise combatable, does. In three buildings at Williamsburg, steel and concrete have been used instead of wood beneath surface. These measures seem to be justified under the particular conditions,<sup>3</sup> but surely they should not be adopted indiscriminately. As a rule, faithful rendering of all details—in sight or out of sight—is to be desired.

<sup>3</sup> The architects of the Williamsburg Restoration have stated that steel frame and fireproof floors have been introduced in restoring certain buildings of Colonial Williamsburg primarily because only in that way could the original walls of these structures be preserved. The old masonry had been so weakened by fires and time that without such support they would have had to be rebuilt entirely, and old surfaces would have been lost. The buildings were those to which there are the strongest of sentimental attachments; and, being large, they offered special mechanical problems. The method adopted has given protection against termites—and fire protection as well.





PART OF FAIRBANKS HOUSE PRESERVED FOR THREE CENTURIES



RECENT REPRODUCTION OF THE OLD INDIAN HOUSE AT DEERFIELD.



One common substitution is that of asbestos or composition for wood shingles. There seems to be little option as to this because of the danger of fire otherwise. Shingles of antique type in resistant materials have been developed in part for the very purpose of restoration, and their use is conventional and quite right.

This may suggest the question of whether it is well to create a new building in the image of an old one—that is, by entire reproduction.<sup>4</sup> At once be it said that making replicas of departed houses while still-remaining old houses are falling down and suffering demolition, is sadly human. However, there are some circumstances under which doubtless it should be done—as, for instance, to complete a group of houses some of which have survived, or to recover extinct types or particularly distinguished examples that have been lost. It is important that such houses be located as nearly as possible on their original sites. Witness to the satisfactory character of a reproduction, if it is done well and in its right environment, is Montpelier—home of General Knox at Thomaston, Maine.

#### DEMONSTRATIONS

Many houses have interesting structural features that the restorer may desire to reveal as demonstrations. Thus, a seventeenth century hewn beam may be shown under eighteenth century sheathing by hinging a board so that the curator may uncover the channel at will. Mov-

<sup>4</sup> There is some confusion of terms on this subject. For present purposes *reproduction* is building a house or part of it in the likeness of a structure that has been lost; *reconstruction* is the putting together of what has been taken to pieces by the scattering hand of time or by the architect who desires to move or to strengthen a house; *restoration* is the general process of making a house what it once was—usually through some reproducing, some reconstructing, and such painting or other protecting as may be needed.

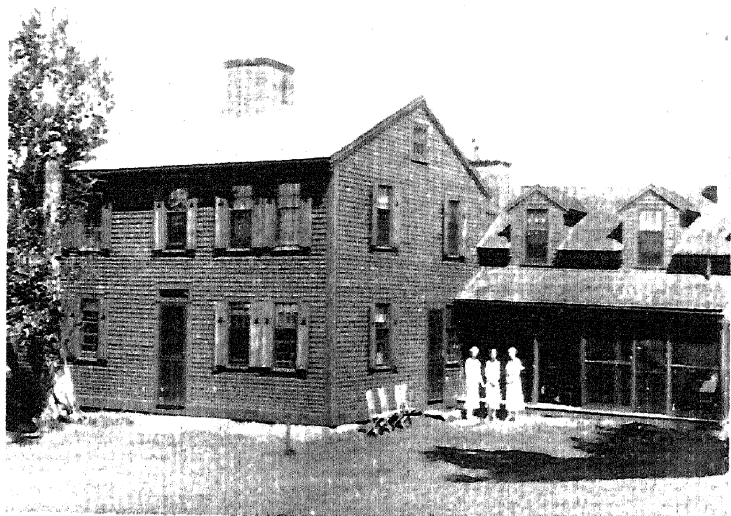
able panels, wall openings behind mirrors or hangings, and holes in tops and sides of closets are of the same order. Such devices are common and are both helpful and inoffensive.

However, the method can be carried too far. For example, a large wall surface arranged to swing aside, or the entire front of a fireplace pivoted to show an older fireplace behind, are rather too dramatic to be convincing; they give a house the flavor of a movie set. The condition of fireplace-upon-fireplace can usually be shown through a hole in the adjacent closet or by a loose member above one end of the hearth.

#### SERVICE ARRANGEMENTS

The work of the restorer may include making service arrangements to adapt an old house to its new use. However, the less of this the better since, ideally, there would be no equipment of later date than the restoration and no modern arrangements for the curator or the public. Perhaps houses should even be lived in after the manner of their time as is done at Skansen and other European outdoor museums that are living villages. In America this sort of thing has scarcely been attempted; we have adopted the more conventional plan (or perhaps it may be in fact the more realistic plan) of regarding the curator as a modern and the house as an objective museum piece. To be sure there are houses in which the curator or caretaker does reside, but the living quarters are not usually part of the exhibit; they are likely to be in a room that is readily shut off, or in a late-dated part of the house that the restorer has spared for the purpose. In many places there is a separate cottage for the resident.

Modern heating equipment has been installed in many houses, although radiators and registers are not entirely concealable. If it is possible to rely upon open fires,



ALCOTT'S FRUITLANDS WITH PART IN USE AS STAFF QUARTERS



TERRITORIAL HALL AT VINCENNES WITH A CURATOR'S COTTAGE



that is much the best way; the presence of visitors makes the practice safe if fires are put out at closing time—surely safer than having a hot furnace under a tinder floor. If furnace heat is clearly necessary, a low-pressure steam or vapor heating system, with a gas or oil burner, is recommended. If practicable, it is best to put this under an outbuilding or wing with a fireproofed floor. Hot water heat requires rather too bulky radiators; steam radiators can more easily be recessed into walls or made inconspicuous by other devices with which architects and heating engineers are familiar.

Some houses are foreordained by location to be closed in winter months because visitors do not come at that season. For them there is no heating problem, and for houses that receive only a little attention in cold weather the problem may be eliminated by closing up. The trend of things in any case is toward a seasonal cycle of work with only office needs in winter. This subject is developed in Chapter VIII.

Artificial light is helpful, and it may be quite necessary. Lighted candles and lamps are much more hazardous than open fires and should not be used. As a substitute, appropriately designed fixtures with small electric lamps may be used. Wiring need not be extensive or injurious to a house.

Fire protection is essential. There should be a chemical extinguisher on each floor—put somewhere out of too plain sight, but not where it can be locked up. Having extinguishers obtrusively placed does not seem necessary. Automatic sprinklers are not favored because of their unsightliness and the serious damage that water does in an old house.

An alarm system is desirable; there are several makes of alarm that require the installation of only inconspicuous fine-drawn metal tubes along the angles of walls or in the

grooves of moldings. However, the best fire protection is to have someone always on the spot.

Toilet facilities are indispensable. Recent houses offer no problems in this respect, but older houses may have to be equipped. At worst, some alteration may be required; but it is much better if such changes can be confined to whatever part of the house is reserved for museum or living quarters. At best, plumbing and other improvements are put in a supplementary building designed principally for collections and exhibits.

#### SITE AND GROUNDS

Happily, only a few historic houses have been taken from their original sites. A short move does little or no harm, especially if the foundation is transplanted, but a long move that carries a house far from its setting almost invariably gives it an inharmonious new environment. Changes in neighborhood only add to the natural antiquation of a house, but changes of location usually leave a house shorn.

If possible, a little of the original setting of a house should be preserved or restored. Surrounding land, if gardened or landscaped with historic accuracy, may be a significant part of the exhibit. Ample land is desirable because it gives a safeguarding zone; and also because it may provide a site for a subordinate building at one side or in the rear.



## CHAPTER VI

### FURNISHINGS

THE CONTENTS of some few historic houses have remained in place or have been recovered; but the furnishings of most museum houses have had to be supplied from general knowledge. The task of choosing furniture and other period objects is an exacting one concerning which the restoring architect may be able to advise. Very often, in fact, the architect's services are retained for furnishing as well as for restoring—a good plan if the entire work is to be carried through without delay.

However, if the cost of acquiring pieces must be spread out over years, no great harm is done since a partially filled house—or even an empty one—can be made interesting to visitors. It is much better to have incomplete furnishings that are right as far as they go than to show an abundance of poor material. The fear of empty space has caused many an error.

Borrowing can often tide over the time until needed material is acquired; but even borrowed things should be of desirable type. Misguided interest of friends may tend at times to produce mediocrity; but this can be prevented by having a clear plan and staunch policies for following it out.<sup>1</sup>

Distinction is drawn in Chapter III between furnishings and museum exhibits, and emphasis is laid upon the need of keeping the two separate. The importance of this can hardly be exaggerated. Furnishings should consist only

<sup>1</sup> Accession policies are invoked more often in defense of supplementary collections than of furnishings; hence this subject is discussed in the next chapter.

of material appropriate to period rooms. The test of appropriateness is too obvious to need stating; it derives from the very nature of a period house.

House and furnishings together should form a consistent whole, but this does not necessarily mean that all objects must be of one date. Among the household goods of the first settlers there were Tudor chests and other pieces from England—relics of the Middle Ages. Some of these heirlooms persisted in use through generations, and each nuance of style during the years of the Colonies and of the Republic brought new objects often to be mingled with the old. Homes have ever shown the result of development—sometimes in their structure and nearly always in their contents. Thus, furnishings may be of earlier date than that of the house, but they would not be of later date save perhaps in a house that remained long in the exact state in which it finally came to fame.

#### ORIGINALS AND REPRODUCTIONS

To say that a piece is original may mean that it is old, or both old and unique. The distinction rests upon whether specific associations are claimed.

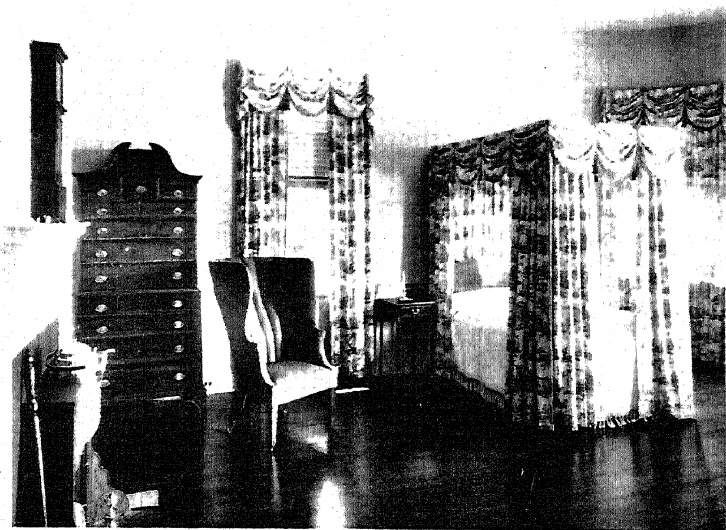
In most of the earlier houses—and in any house lacking historic *éclat*—a piece of furniture can qualify as original if it dates; it is not challenged on the score of whether it is an actual piece still in place. Reproductions of furniture are used in some houses and—though makeshifts, except perhaps in a house that is itself a reproduction—they are perfectly in order if they are well done. Some people, with perhaps a touch of pretense, disparage them; but this is not justifiable. Good reproductions are much better than inappropriate originals. However, if a policy of taking only suitable original pieces is adopted, the required material will usually come sooner or later by gift.

In houses that have strong historic associations, fur-



*Courtesy Williamsburg Restoration*

APOLLO ROOM IN COLONIAL RALEIGH TAVERN AT WILLIAMSBURG



*Courtesy National Society of the Colonial Dames of America*

FURNISHED ROOM OF THE EARLY REPUBLIC—DUMBARTON HOUSE



niture may be called upon to be the identical stuff used by a personage or in use when an event occurred. Sometimes exact copies of such authentic pieces are the best that can be had, and these are much to be preferred over pieces that are merely original in the sense of being old. However, copying may become increasingly unnecessary, since—as time goes on and professional conscience improves—there is likely to be more and more returning of unique objects to their historic settings.

#### INFORMAL ARRANGEMENTS

Any details of furnishing that will contribute to the illusion of a living house are much to be desired. Clocks that run, wall hangings, table coverings, cushions, and rugs are among the accessories that give feeling. Clothes in closets, dishes in cupboards, and objects in drawers contribute to the same end. Scores of historic house museums show that attention has been given to such details; the Lanier House at Madison, Indiana, is an admirable example.

Labeling destroys illusion. Labels are part of the apparatus of formal museum exhibits, and in the furnished rooms of a house they testify either to the presence of alien material or to some recognized inadequacy of curatorial service. This subject is developed in Chapter X. The only marking of furnishings that should be required is by inconspicuous numbers out of sight. These numbers should be supported by museum records in the usual way.<sup>2</sup>

In a class with labels are the frequently encountered credit placards of various kinds—monuments to human frailty. In one state-owned house there is actually an

<sup>2</sup> See *Manual for Small Museums*. Chapt. XXXII: Numbering and Tagging; and Chapt. XXXI: Museum Records.

acknowledgment roll listing the *entire* membership of a patron society—the degree of this impropriety serving well to point out the essential objection to all such defacements. There are other, and more distinguished, ways of acknowledging gifts and coöperation,<sup>3</sup> but if placards are desired they may well be put out of doors as boulder-tablets or signs.

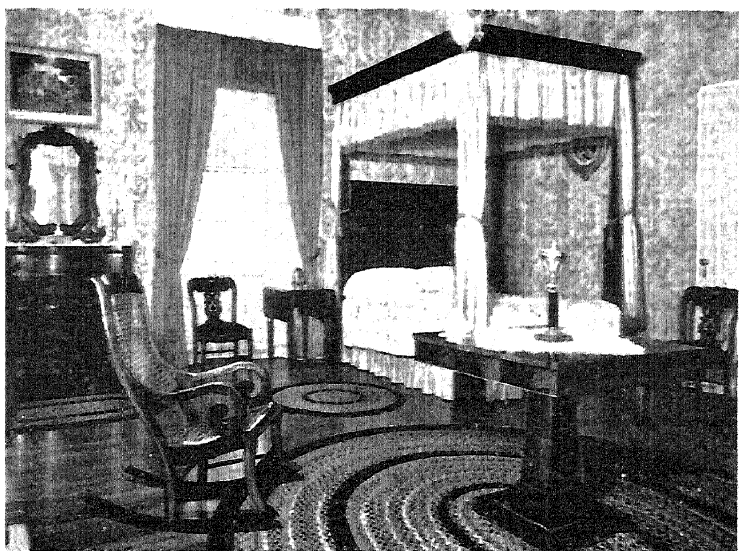
Some visitors get the feeling of a house much better if they can see the attic, and perhaps also the cellar; where possible, they should be allowed these latitudes. Most attics are interesting for the joinery under the roof, and they are still more interesting if they contain extra furniture and other period objects such as one might expect to find in storage.

But, however convincing all other arrangements may be, the illusion is still far from complete unless visitors have a chance to sit down. In some houses a few chairs—strong pieces, or perhaps reproductions—are provided for use. The best place for these seats is in the room where newcomers are grouped to hear the curator's introductory remarks. This method of making visitors at home is used effectively in Longfellow's Wayside Inn, South Sudbury, and in Hawthorne's Wayside at Concord.

#### PROTECTION

Many informal arrangements encourage handling and breakage, and may lead to vandalism and theft unless precautions are taken. Some museums have very little trouble of this kind; the Fairbanks House, for example, has not suffered a single loss during eighteen summers that have brought 150,000 visitors; and yet other museums report much pilfering and damage. The difference seems to be due partly to difference in general type of visitors, and partly to varying degrees of respect which

<sup>3</sup> See page 95.



*Courtesy Division of State Parks, Indiana*

BEDROOM OF LANIER HOUSE IN INDIANA WITH PERIOD FURNITURE



*Courtesy Concord Antiquarian Society*

EMERSON'S STUDY AT CONCORD WITH ITS AUTHENTIC FURNITURE





houses inspire; but certainly it depends much more upon physical arrangements and management.

Mere prevention of offenses is not in itself an achievement. Many watchers, or a profusion of bars, gratings, and glass will accomplish this anywhere. The goal to be sought is rather that visitors have seeming freedom without any actual chance to abuse it. This requires skill in the handling of people—the subject of another chapter—and also it calls for some thought as to the arrangement of furnishings. A few suggestions can be made in general, but the problem is really individual to each house, and a satisfactory solution in any case can come only from working out the particular situation carefully.

In museums where visitors go around more or less by themselves, because there is no one to go with them, mechanical protection is undoubtedly necessary. Under these conditions barriers are usually put up at doorways to prevent people from entering furnished rooms. The best form of barrier for this purpose is a waist-high metal gate with a deep concavity, or bay, that allows visitors to stand a little inside the room and thus to have an unobstructed view. Full-height gratings that compel one to look through bars are offensive and certainly cannot be necessary except in a house that has no effective supervision. Chicken wire is equally bad, and also lends a touch of the ridiculous.

In museums where visitors receive guidance, the need for barriers may or may not be felt. Clearly they are not required where attendance is slight and there is a competent staff in charge; but they are very useful where there are too many visitors for the size of the staff. In such cases, however, the problem is really a financial one. With an admission fee, mounting attendance brings increased income and this should help to make staff growth possible. Where attendance is enormous there is a

better case for both gates and guides, and yet the Wayside Inn takes care of more than 100,000 visitors a year without any mechanical controls whatever. This is the most desirable condition, and it is stongly to be recommended.

In houses where a route can be established, small objects should be kept away from areas where groups are halted, and away from the paths by which people go from one part of the house to another.

Old floor coverings—if there are any—are usually not put where feet tramp most. In nineteenth century houses, with carpets, canvas runners are sometimes laid as a protection and as a guide to route. But, ordinarily, coverings that can be duplicated are used where there is most wear. One museum has put down reproductions of rugs which it actually owns in the original.

It may be needful to seal some chest drawers and closet fronts with glass to protect contents from dust and handling. But the fewer of these mechanical contrivances, the better.

## CHAPTER VII

### SUPPLEMENTARY COLLECTIONS

EVERY historic house museum comes into possession of things related to its interests but not suitable to be used as furnishings. If formed into a supplementary collection, and set apart, such acquisitions can form an important asset in time, and give even the smallest museum a respectable claim to attainment in the field of preserving materials for research. Examples of this are given in Chapter III.

Unlike furnishings—which tend to assume a fixed and final form—a supplementary collection is a growing thing. Unless growth is given exact direction, however, a museum very quickly becomes mired in its own possessions. Specialization is essential; no historic house museum has reason to make a general historical collection.

#### SCOPE

A supplementary collection should visualize the associations—the historic overtones—of a house. In the case of a biographical house, it might include manuscripts, correspondence, writings and biographies, cartoons, clippings, personal possessions, evidences of work or attainment, medals, diplomas, records of travel, and whatever else would throw light on the particular personality. In an event-house, the collection might contain objects, print, and manuscript serving to establish or to elucidate the facts. In a house with general social meaning outweighing special associations, the collection would probably contain material to reveal the intimate life of the occupants at the time to which the house is restored. There would be

letters and pictures, personal articles and ornaments, clothing, games, toys, and the like. Such a collection is not to be confused with a general collection illustrating local history and including material of many periods and of many uses in the community, such as arms, uniforms, agricultural implements, town or county records, newspapers, and what-not. To be sure, a few arms or a few uniforms might pertain directly to a house; or a barn preserved with an old house might have farm implements; but there would be *only such objects as would explain what went on in the one place at the one given time*. This limitation fully differentiates the most varied supplementary collection of a historic house from a general accumulation such as a historical society is likely to possess. Each house has opportunity to do a clean-cut and individual piece of work. There need be little uncertainty as to what belongs in any particular collection, and what does not.

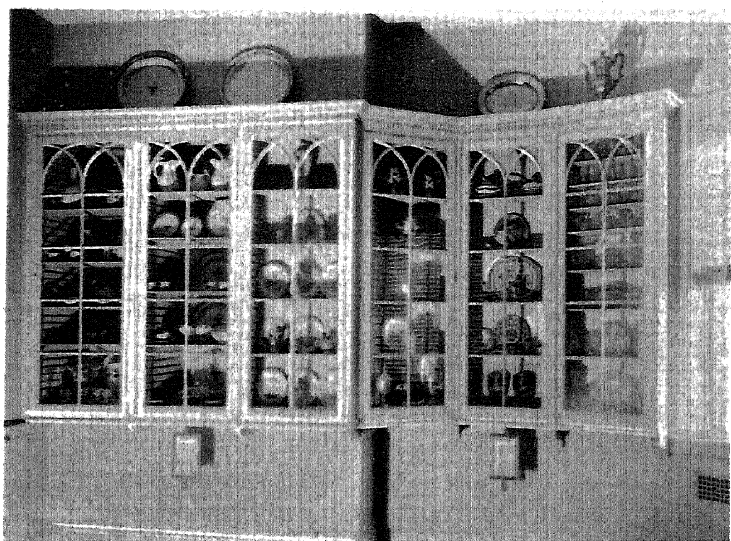
It has been pointed out that as houses grow older their associations tend to become generalized in meaning—particularities being dulled by time and blended into the broad background of social history. In like manner, as years pass the significance of a collection is likely to change so that what is originally biographic material becomes more nearly social evidence in the end. The more important the particular associations, the more slowly the transformation takes place. These observations may help in adjusting a collection to the present phase of its house.

In the same light it will be seen that a report on the restorer's work, and also house fragments and objects from cellar diggings preserved as evidence, gradually become integral parts of the supplementary collection. At first such things may seem to be utterly detached records, but sooner or later they come to be looked upon as part of the



*Courtesy Augustus Saint-Gaudens Memorial*

BIOGRAPHICAL COLLECTION IN STUDIO OF SAINT-GAUDENS MEMORIAL



*Courtesy National Society of the Colonial Dames of America*

IN THE MUSEUM ROOM OF DUMBARTON HOUSE AT WASHINGTON



pattern. Some few museums, perhaps anticipating this process of integration, have made a special point of collecting material that bears directly on the design and construction of the house and its furnishings. The Williamsburg Restoration, following this plan, has made a collection of the material part of the evidence upon which restoring and furnishing has been based. In a smaller way, many museums similarly authenticate their houses with related material.

In a few instances museums have made themselves responsible for specialties that are suggested, but are not actually dictated, by circumstances. Typical subjects are: shipping, whaling, land history, firearms, costumes, dolls. Such specialties may be important, but they set up emphases in competition with historic houses. Far-reaching subjects are better left to museums of other kinds.

A common mistake is that of collecting American Indian material. It is granted that colonial life had its many contacts with the Indians and that historic associations may give reason for saving particular objects of Indian origin; but a house would have to be an Indian wigwam to be an appropriate setting for the hoards of arrowheads and other artifacts one sometimes finds—and even then prehistoric and other irrelevant material would need to be weeded out. The work of recording Indian cultures belongs to museums of ethnology.

#### MUSEUM ROOM

The right place for a supplementary collection is not in a historic house at all but in a supplementary building, as the next chapter explains. However, unless—or until—such an arrangement is practicable, the material is best kept in some suitable part of the house that can be reserved for the purpose. This is done in fifty or more

instances—a room upstairs, in the basement, or in an ell or other addition being used.

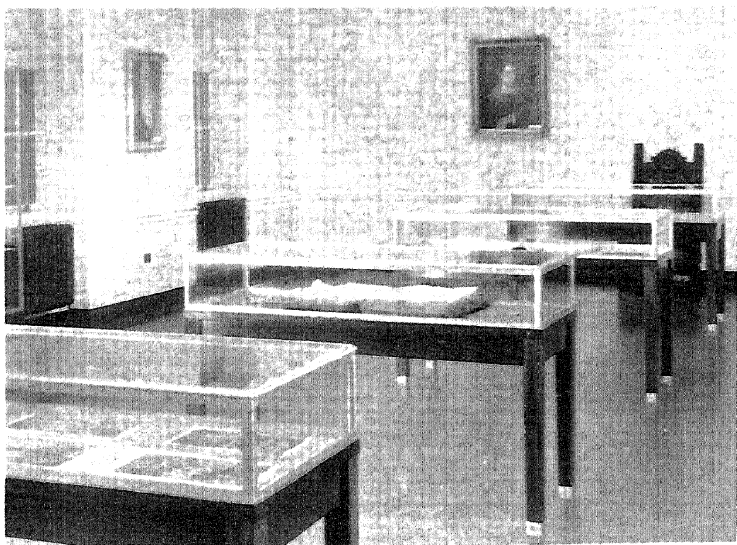
The museum room is kept open to visitors and is arranged so that at least part of the collection can be seen on exhibition. This room presents many problems that are common to all museums, such, for example, as the problems of exhibition cases, of arranging exhibits, of labeling, and of keeping records. These subjects have been dealt with elsewhere<sup>1</sup> and need not detain us here.

Exhibits should be creditable according to modern museum standards. Extensive equipment is not necessary; but at least there should be a right beginning. A few standard exhibition cases of good appearance and sound construction are preferable to many poor cases that represent a lost investment. Public museums generally have decided against exhibition cases with storage drawers below; but, for the museum room of a historic house, cases of this type are very convenient since the cabinet bases provide ample space for most of the material in a small collection.

The museum room is intended to give visitors information and to serve the needs of serious students. The latter rôle takes care of itself if important materials are brought together; the former calls for skill on the part of the curator in preparing exhibits. It is not enough that objects be shown and a few facts about them given; it is needful that certain ideas about historic associations be developed by sequences of objects, instructive labeling, and use of maps, charts, pictures, and models. Reference has already been made to a source of suggestions on such matters.

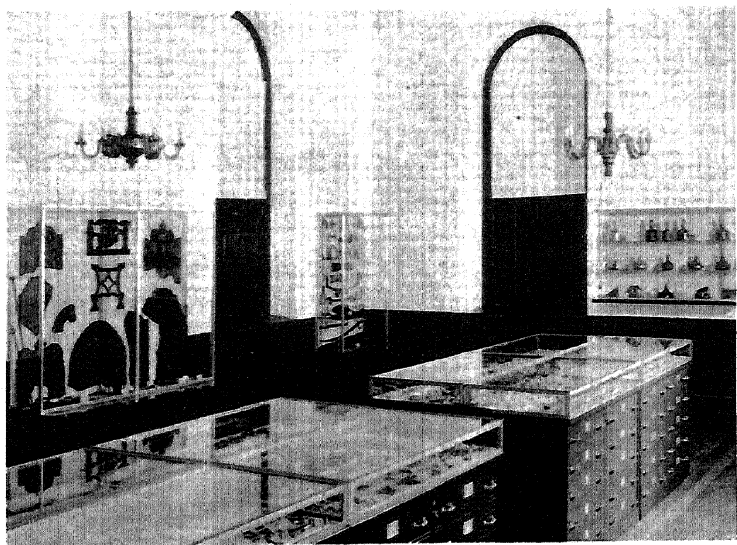
<sup>1</sup> *Manual for Small Museums*. Third Part: Curatorial Work—especially Chapt. XXXV: Exhibition Cases; Chapt. XXXVI: Installation of Exhibits; Chapt. XXXVII: Labeling; and Chapt. XXXI: Museum Records.





*Photo by Wurts Brothers, New York*

EXHIBITS IN A MUSEUM ROOM WITH REGULAR EQUIPMENT



*Courtesy Williamsburg Restoration*

EXHIBITS AT WILLIAMSBURG—CASES WITH STORAGE BASES



The construction of a house may sometimes become more understandable through exhibits—for example, scale models of successive stages in building, or of successive stages in fireplace alteration. Crude models, even cardboard cutouts, may be sufficient, at least until better models can be obtained.

It is a great mistake to try to fill up a museum room quickly. Haste allows irrelevant and undesirable material to get into the collection, and it hopelessly undermines all of those healthy conditions which accession policy should establish and preserve. If an empty or nearly empty room does not interest the public, it can be closed except to special visitors until time has brought worthy acquisitions.

#### ACCESSION POLICY

Every successful museum keeps out material that does not contribute to its plans. The task of getting what is wanted—difficult as it may appear at first—is likely to be much simpler than that of undoing the work of any friends who are allowed to make unwelcome gifts or surround their gifts with unhelpful conditions. The common hope that useless gifts can soon be thrown out is a delusion; donors, and the descendants of donors, have a way of coming back to check up. The best plan is to face accession problems squarely in advance—which calls for a clear policy and courage to apply it. Museum officers who consider themselves “not important enough to refuse things” are reasoning on false and dangerous grounds. This is true of any museum, and it is doubly true of a historic house museum.

Even desired objects may be a menace if the prospective donor wants to impose terms. In general there is the following recognized principle as to this: objects should not be accepted under condition that they be kept permanently or exhibited permanently, and a collection should

not be accepted to be kept intact.<sup>2</sup> This demands only ordinary consideration such as anyone would show to a friend in making a gift. If enforced, it gives a museum the right to make the best use of its material—and, if need be, to dispose of it.

<sup>2</sup> This flat rule is helpful although it may have to be broken occasionally in the interest of common sense—as, for example, if authentic furniture is offered for return to its original setting on condition of being kept there and exhibited permanently.

## CHAPTER VIII

### MUSEUM BUILDINGS

MOST historic house museums need exhibition space in excess of what can properly be set aside in an old house. Consequently a score of supplementary buildings have been erected and many others are in prospect. On the grounds of the Senate House at Kingston, and of Washington's Headquarters at Newburgh, both in New York, and of the Aldrich Memorial at Portsmouth, New Hampshire, there are typical little museum buildings of fireproof construction. A framed building after the fashion of a barn has been built behind the Stockbridge Mission House in Massachusetts. At the Roosevelt House, New York, an adjacent modern building has been adapted to museum use. At Washington's Headquarters, Valley Forge, an old stone stable has been converted. At the Saint-Gaudens Memorial near Cornish, New Hampshire, a separate historic studio building is now the museum, and in several reconstructed villages, one building—either historic as at Williamsburg, Virginia, or modern as at Schoenbrunn, Ohio—is used in this way.

It may be thought that separate quarters for exhibits are likely to represent only the beginning of an endless expansion—that, one building being filled, another will be needed—and that to make a start is to plunge. In fact, however, more and more space does not become necessary if collecting activities do not run wild. There is sure retribution for trying to fill up a building, just as for trying to fill up a room; but museums which stick to their lasts have no trouble. Progressive specialization—essential in so many ways—is a sure control.

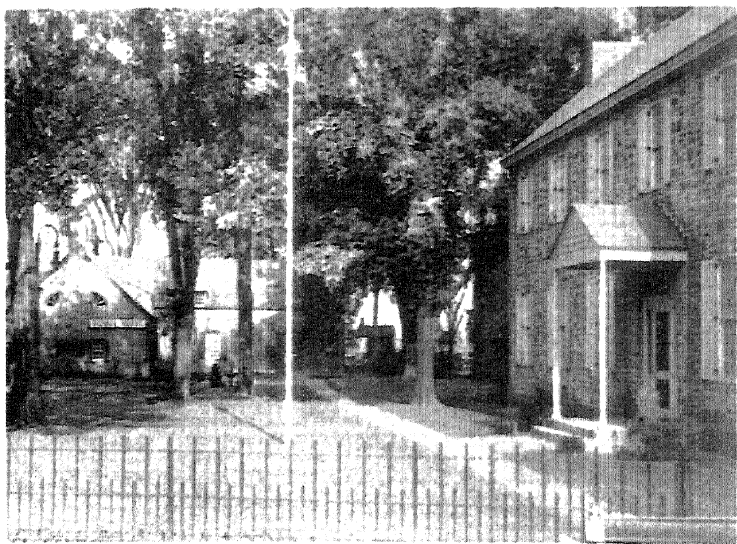
## TEMPORARY EXHIBITION

A further value of an extra building is for temporary exhibitions. At several historic house museums special shows are put on for two weeks or more at the height of the season; there have been, for example, Washington exhibitions at several Washington's Headquarters, an exhibition of Whistler's etchings at the Whistler Birthplace, Lowell; an exhibition of New England home industries at the Harrison Gray Otis House, Boston, and an exhibition of etchings illustrating a Whitman book in a gallery near Walt Whitman's House at Camden. Some museums have opportunity thus to observe birthdays; others to observe anniversaries of events. The special field of each museum should offer abundant subject matter; but even under limitations of subject there is always opportunity of reinterpreting year after year from different angles. There should be no great difficulty in securing material, either. If the supplementary collection does not have resources, objects can usually be borrowed. Public museums, libraries, dealers, collectors, and heirs are very likely to be cooperative. If the scholarly side of a museum's work is at all developed, the curator should know exactly where to look for desirable loans.

Although museums without exhibition buildings can put on temporary shows, they can do it only at great disadvantage.

## ADMINISTRATIVE AND CURATORIAL WORK

There is still another use for a separate building—a use that is almost compelling in many instances. This is for administrative purposes out of visiting season. Attention has been called to the importance of a seasonal cycle of work, with emphasis on receiving visitors in summer and



SENATE HOUSE, KINGSTON, AND MUSEUM BUILDING IN FOREGROUND



*Courtesy Danvers Historical Society*

JEREMIAH PAGE HOUSE AT DANVERS WITH ITS MUSEUM BUILDING





on administrative work in winter. If an old house is not well heated, or if it does not provide suitable work space in the museum room, there is real need of winter quarters such as a modern museum building provides.

Besides being useful as a winter office, a museum building is an aid to curatorial work and to research work of the curator and of visitors. This sort of activity begins best with the self-training of the person in charge. The curator may not be well informed on her subject at first, but she learns—that is, she learns if she has the inquiring mind without which no curator is complete. She turns first to any available books or other sources of information about her house and its associations. She reads up in general on American houses, on the history of a period, or on biography or whatever is pertinent. She should have a small fund for needed reference books and other publications, and gradually a reference library develops from her purchases. She gets in touch with other museum workers through the publications of the American Association of Museums, and thus she shares experience. As her knowledge grows, the collection under her care takes on new meaning, and opportunities appear for developing it. Visitors observe what is going on and spread the news. Architects, writers and other serious students begin to take notice, and some of them come for special inquiries. The snowball is then well started. The scholarly side of work will continue and will grow.

Such developments are furthered by a museum building. This unit is the complement to an old house; in summer it is a teaching arm, in winter a place to work.

#### MUSEUM DESIGN

The building ought always to be subordinated to its historic house. If possible, the museum should be a

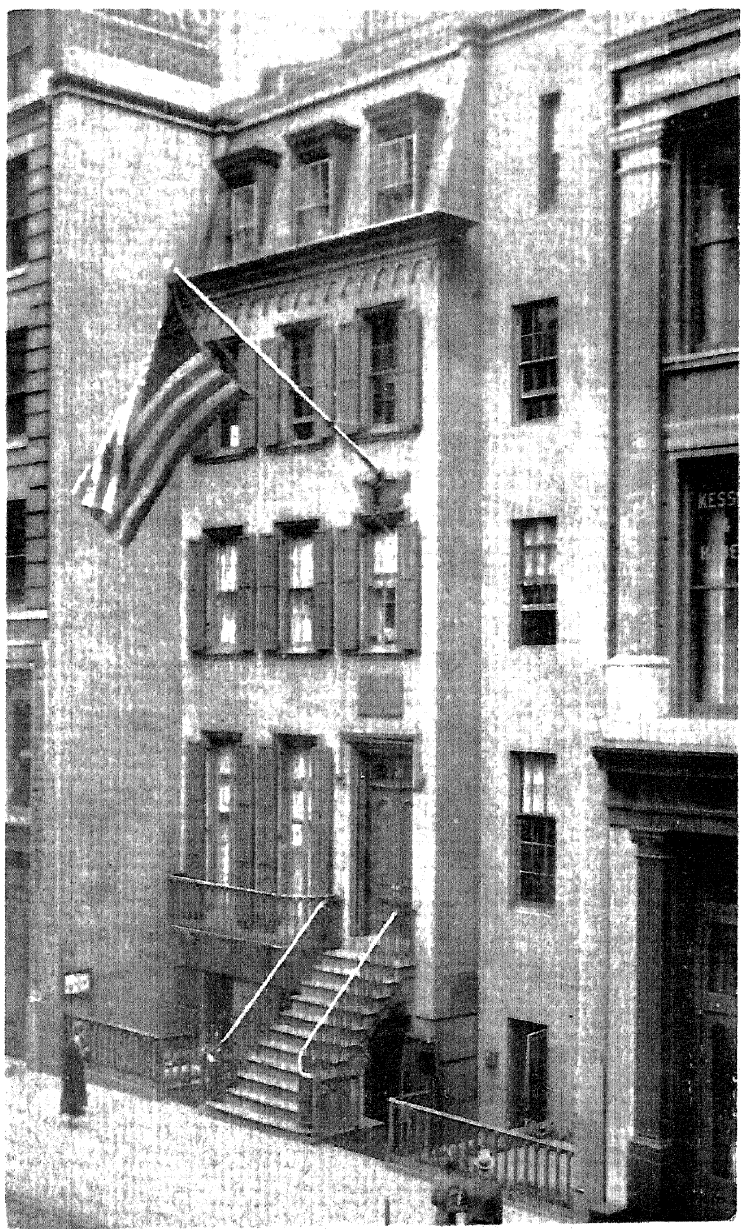
little removed to the side or set back if not actually hidden in the rear. In a group of historic houses, modern units are best located across the road or elsewhere apart from historic units.

The style of the museum building should be in harmony with that of the old structure, and preferably in a minor key. Construction should be fireproof. If the appearance of a framed building is desired, walls may be of cement sheathed in wood. One museum is of brick with a vine covering that makes it part of a garden.

Informality is the chief requirement; there is little need to observe principles that should govern the planning of large museums. Exhibits usually occupy a single room which is the principal feature. If alcoves or other divisions are needed in this space, temporary or movable partitions are best used in order to preserve flexibility. Space for sale of books, pictures, and postcards can be set apart if desired—preferably near the entrance. A necessary secondary feature is a space for administrative and curatorial work. If this is part of the main room—bounded perhaps by an office rail—there should be an alcove or its equivalent for the preparation of exhibits and other work that may make a disorderly appearance. There may be storage space in the cellar, if it is not too low; and toilets should be provided.

To secure maximum wall space, windows may be placed above the seven-foot top-level of museum cases. As an aid to installation, walls should be sheathed in wood, covered with asbestos paper, and surfaced with wall fabrics. Further than this one hesitates to specify.<sup>2</sup>

<sup>2</sup> For a discussion of museum planning and construction, see *Manual for Small Museums*, Sixth Part: Building.



ROOSEVELT HOUSE AND ADJOINING MUSEUM AND LIBRARY



## CHAPTER IX

### ATTRACTING VISITORS

A FEW historic houses have gripped the sentiments of the Nation and are popular places of pilgrimage. Some with less appeal have become almost as widely known, and visitors swarm to them. Others—including many with great potential claim upon the people—are still in obscurity and have very little attention.

Convenience of location is not of first importance in determining whether people will come. Mount Vernon, on the Potomac—fifteen miles from Washington and inaccessible by train—has half a million visitors a year. Fort Ticonderoga in the Adirondack Mountains has an attendance of fifty thousand—the same as the Van Cortlandt House, near a station of the subway in New York. Daniel Webster's Birthplace, in New Hampshire, has eight thousand visitors in summer; "Home Sweet Home," far out on Long Island, has five thousand. Obviously the automobile is the principal agency of attendance.

#### VISITING HOURS

Most houses are open only in the daytime. The hour of opening in the morning should be quite early; professional duties usually begin at nine and, even though visitors may not frequently appear at that hour, it would seem that there should be many things to engage a curator at the beginning of the day. The time of closing is usually at sundown. Evening openings are not worth while save perhaps in large communities.

Visitors who come out of hours are met considerately in

most places. They have no reason to expect regular reception; but if they have come a long way they deserve to be admitted informally and they appreciate this attention from anyone in residence. It may seem trivial to suggest that shutters be not closed when a house is left alone, and yet the untimely visitor can get something—if only a little satisfaction of curiosity—from looking in through a window. In fact, it has occurred to some that informative labels might be set in lower windows at times when a house is closed.

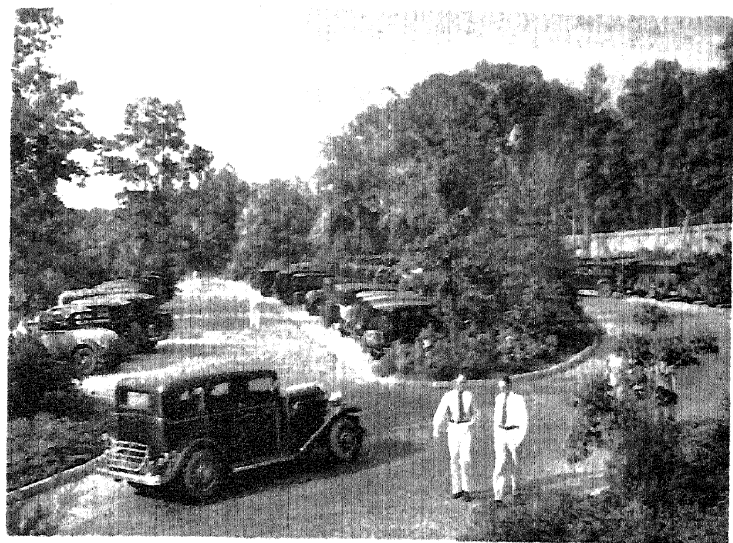
It is most annoying to find a house shut on the very day one happens to have picked for visiting it—especially if one comes from far away. In season, clearly a house should be open every day including Sunday.

In the northern states winter closing is imperative except for houses that have modern heating. This is little loss to the public since the family car is used principally for jitneying about town in winter. Also it is little loss—or rather a huge gain—for the museums, since winter closing makes possible a seasonal cycle of work.

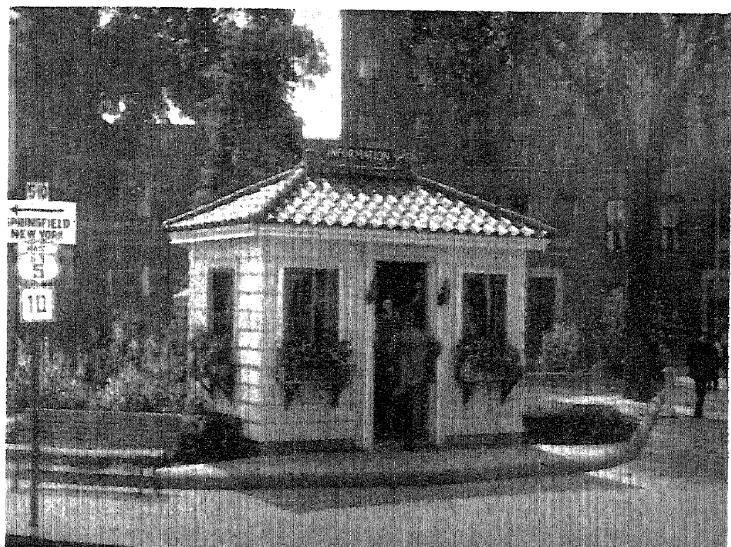
#### GENERAL PUBLICITY

Ordinary methods of publicity are useful to historic house museums, chiefly as background for methods of their own. Local news notice is of some help, but syndicated releases through national news agencies are much more useful. Especially helpful is exclusive matter—whether items for news columns, stories for feature sections, or pictures for rotogravure—sent to papers in nearby large cities and also to the *New York Times* and other papers that are read widely. National magazines should be within reach also. For information on methods of getting into print, reference is made to a manual of publicity.<sup>1</sup>

<sup>1</sup> Routzahn, Mary Swain and Evart G. *Publicity for Social Work*. New York, Russell Sage Foundation, 1928.



PARKED CARS OF A THROG OF VISITORS AT MOUNT VERNON



INFORMATION BOOTH—A LINK BETWEEN HOUSE AND VISITOR





## SIGNS AND MARKERS

In response to the fact that most visitors—as motorists—are endowed with extraordinary powers of free will and locomotion, special methods of publicity have been developed by historic house museum. These consist of making paths of least resistance and of setting lines of bait; that is, they have to do with automobile routes and tourist information.

Of first importance is an adequate system of signs and direction markers. None of these need be offensively conspicuous; each should be designed for an exact purpose, and each should be placed with care. The best arrangement of signs depends upon circumstances. If a house is on a main highway, a sign showing where to stop, together with a plain notice several hundred yards away on either side, and direction markers at key points for miles around, should suffice. The weakest link in such a chain is usually the notice up the road on either hand; it must be large enough to be read at full speed, fetching enough to halt drivers who have no thought of stopping, and yet not so blatant as to embarrass its sponsors, or so over-prominent as to mar the landscape. The best order of wording, for effectiveness, seems to be one that first suggests nearness, then tells what is near, and finally names the house and extends an invitation: **HALF MILE TO SCENE OF SNOW-BOUND—WHITTIER HOMESTEAD—OPEN.**

If the house is off the highway, a similar system of signs should center not on the house but on a turning-point sign: **TO WHITTIER HOMESTEAD** (with an arrow). If the distance down the turnoff is more than a mile, it is better not to announce it; many cars will not turn into a long side road. From the turnoff a generous number of arrow-signs should point the way and reassure the driver.

In addition to such signs, others of different character have been put up in several areas by state agencies or

patriotic societies. These are historical markers which piece together more or less fully the story of a region by marking the sites of events and interesting vestiges of the past. A regional marking program deserves the sympathy and help of historic house museums, since markers along highways prepare the minds of travelers to take more than ordinary interest in things historic. Though most people do not seem to read these signs, everyone feels their influence and many absorb them diligently—even buying the collected inscriptions printed in book form, if available.<sup>2</sup>

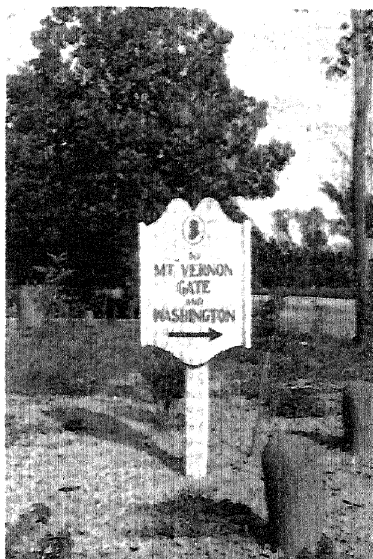
A regional program naturally provides for marking all historic house museums—markers being prepared severally with the help or approval of the museums. The official marker can then serve as a substitute for the private sign which otherwise would stand before a house.

#### MAPS AND GUIDES

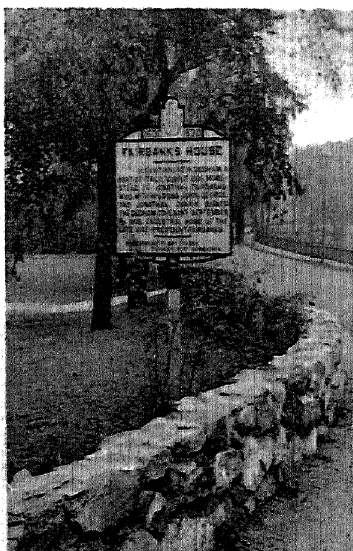
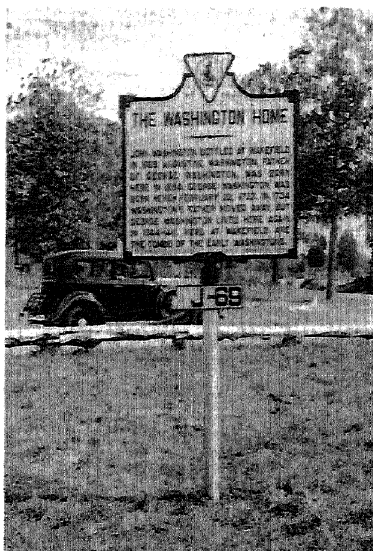
Quite as important as road notices are entries on maps and in guides. Motorists are much led by the tourist literature poured out from automobile association offices, service stations, and a variety of other agencies. Road maps, tour books, resort literature, and special leaflets in countless numbers are the sources of suggestion and information that determine where much of the traveling public is to go. These influences turn steering wheels at a moment's notice; and also they start cars off on long trips.

Every museum should get on the maps and in the guides. This is accomplished by taking the trouble to

<sup>2</sup> Two collections of marker texts are: *Key to Inscriptions on Virginia Highway Historical Markers*, issued by the State Commission on Conservation and Development, and *Historic Markers of Massachusetts Bay Tercentenary Commission*, obtainable from the State Conservation Commission.



ANNOUNCEMENT SIGNS PUT UP BY HISTORIC HOUSE MUSEUMS



STATE HIGHWAY MARKERS IN VIRGINIA AND MASSACHUSETTS



inform the publishers: the national automobile associations, the state and local motor clubs, state departments of conservation and publicity bureaus, local chambers of commerce, transportation companies, commercial publishers whose names appear on service station maps, publishing houses that issue tourist books and manuals, and any other likely agencies suggested by the printed matter that one can examine on every hand. All such publishers are eager to get material for the improving and enlarging of their printed output. Their cooperation represents a fruitful field for publicity; and only initiative is required to cultivate it.

#### CIRCULARS

Some museums publish their own circulars for general distribution. Much the best way of going about this is in cooperation with other museums—making a collective circular with a descriptive paragraph and a picture for each of the several houses, and with a simple map showing locations and perhaps suggesting a circular tour. This gives to each house much more than its own powers of attraction, and it indicates a spirit that the public is quick to recognize and respond to. If only a few museums among many can get together on a project of this kind, they will find it good business in the long run to include in their leaflet all the museum houses of their area. Such leaflets, if supplied to information bureaus, service stations, hotels, restaurants, and other places within a radius of many miles, invariably have great effect.

Circulars and maps are sometimes produced in small editions by planograph process; but, since quantities should be needed, printing is likely to be cheaper. As examples of good format the following items deserve examination: a one-page guide to houses near Salem, New Jersey, printed by the Salem County Historical

Society; a leaflet of *What to See in Lexington, Massachusetts*, published by three of the museum houses there in cooperation with the board of trade; a route map to houses of the "Colonial Chain" in Fairmount Park, Philadelphia, prepared by the Pennsylvania Museum of Art; *Historical Map of Fredericksburg, Virginia*, issued from the city manager's office, and a sheet describing the St. Louis Historic Sites Trail issuing from the Young Men's Division of the Chamber of Commerce.

#### SPECIAL DAYS

In several cities and towns the owners of old houses—whether museums or homes—arrange at intervals to have an Open House Day. Before this occasion, all who are concerned bend their efforts to announcing the event through organizations, social channels, and the press. Arrangements are made for visitors to register at temporary headquarters—paying a fee of a dollar or two, and receiving a ticket or badge and a list of the places to see. Proceeds are usually devoted to some designated purpose in the common interest. In 1926 Deerfield, Massachusetts, set out thus to raise funds for the care of her trees. A thousand visitors were hoped for; but four thousand came.

Special occasions are useful in creating interest, but visitors at such times get much less than they would ordinarily. Regular day-to-day attendance is what counts most.

## CHAPTER X

### INTERPRETATION

UNTIL recently the task of saving houses from destruction has been so pressing that questions of educational use have not had the attention they deserve. Now, however, conservation is taken more for granted; and people are asking that houses be explained, as well as saved. Words are very properly afterthoughts, since old houses appeal straight to the emotions; but it happens that whenever the feelings are stirred the mind soon rouses itself and begins asking questions. And in response to curiosity there has grown up a technique of interpreting historic houses.

Visitors are mostly adults; and the work of historic house guides is therefore mostly adult education. Children, singly and in classes, make their way to some houses in cities; but not many of them see the majority of houses scattered along highways and byways. In this country we need to adopt the German institution of school journeys in order that children may have wider opportunity; and, if that should happen, suggestions offered in the next chapter would come to have double point.

Most historic house museums give individual attention to all visitors. There may be circumstances under which someone who wants to look around by himself can be allowed to browse unattended; but ordinarily people are conducted—one at a time or in groups as chance may determine. This business of guiding is the concern of the curator and of assistants.<sup>1</sup>

<sup>1</sup>In houses where there is no guiding, watchers—usually uniformed guards—are employed as a rule, and also mechanical

If a house has only a few visitors there are no difficult problems of management, and a lone curator can usually get along all right—especially if the place is small. However, if attendance is good and especially if the house is large, arrangements must be made for managing people in a more systematic way. The first requirement in such cases is to have someone who can receive newcomers while the guide is busy. This assistant should be a mature woman, herself capable of guiding, in order that the burden of talking may not fall ceaselessly upon one person. The second step of development is to have, in addition, a young person who can follow up in the rear of each party—keeping people together and watching over the furnishings, in order that the guide may be free from this kind of care. Under these conditions ten or more people can usually be managed at once. Further steps of expansion, in response to demands of the public, are taken by increasing the number of assistants who can guide. Where there are several guides to collaborate, a good plan is to pass parties along from one to another—each guide telling part of the story. This affords relief also by

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protection is provided as explained in the discussion of furnishings (page 69). This condition is commonly due to lack of administrative and financial development, although in one or two cases—notably that of Mount Vernon—the plan is adopted because of excessive attendance. Among all the houses that are interpreted to visitors there are only a few in which men act as guides; at Monticello, colored men—servants give a series of short set talks. In general, a man does not fit well into the rôle, partly, no doubt, because most historic houses are domestic in character and one naturally expects to find women in them. Colored men fit in southern houses, to be sure, but with them there is little flexibility or real understanding. Above all, guides should be people of resource, and—save in certain kinds of houses where men might be said to belong—guides should be women. This is the fruit of experience in many places.





ENTRANCE HALL, CASA DE ADOBE, LOS ANGELES



enabling guides to change places at will and thus to get a little out of the rut of repetition.

Severities of handling many visitors may impair the quality of guide service unless something is done to prevent it. The best safeguard is to free the curator from the routine so that she can keep the guides tuned up—making shifts and replacements, coaching and relieving, meeting some groups and bidding others good-bye, and giving other touches for which only an observer who is not in harness can see the need. In an exceptional museum where finances permit it would be helpful to divide the time of assistants between talking to the public and doing something of different character. Periodic work on the supplementary collection, the exhibits and the library, and clerical duties afford very helpful relief from routine and serve as a stimulus to better performance in the presence of visitors.

Finances, which are the crux of all expansions, have been discussed elsewhere. Suffice it to say here that, as attendance grows and work accordingly increases, there should be a resulting growth of income from admission fees. Without fees there is little chance of putting most historic house museums on a sound financial footing.

#### PRELIMINARIES TO GUIDING

Upon the arrival of visitors, the guide usually has the two initial duties of getting registrations and collecting fees. The way in which these matters are dispatched makes either a good or a bad beginning to the visit. The guide who seldom has change, who takes money with diffidence, or who presents an untidy registration book—to say nothing of her own appearance—is not one to give a good impression.

Most museums use a bound book for registration. Few use cards, but it is difficult to understand why. Cards

are advantageous in many ways; they enable all the members of a group to sign at the same time; they overcome the modesty of the person who does not like to post his signature for others to examine; they record full attendance since unsigned cards can be taken up and counted with the rest; and they provide a way of getting many addresses. It is clear that no very useful purpose is served by the customary book for signatures alone.

As a simple registration method the following is suggested: Each visitor upon entering receives a three-by-five inch card that is stiff enough to be signed in the hand, and a short pencil—*short* pencils being usually returned. The card bears the printed or mimeographed words: *Please register and return this card with your admission fee of 25 cents. If you give your address, a free illustrated booklet will be mailed to you.* All who give addresses become prospects for invitation to membership when their promised booklets are sent. This plan is infinitely better than annoying visitors by solicitation of memberships on the spot. Unless membership prospects are desired, registration might just as well be omitted. The common custom of getting only signatures is an inheritance from the time when old houses were shown by courtesy and visitors were guests.

#### THE TALK

The guide does not deliver a lecture; she gives an informal talk which at times may become conversation. She begins with a short introduction, and then walks through the house with visitors, pointing out features that assist to unfold her message. A good talk has purpose, structure, and development; it has a beginning, a middle, and an end. A talk that merely strings together fragmentary information, getting nowhere, is an infliction upon visitors. A poor talk sets people to wandering

around comparing furniture with what they have at home. A good talk may be attended by a little of such dallying; but visitors will usually soar just as high as a guide is capable of taking them.

The quality of a guide's work is not to be judged by the wonder it arouses in listeners. There is all too much pandering of misinformation and miraculous yarns, and all too little exercise of the critical faculty. A credulous guide has plenty of opportunity to be misled. Visitors try daily to add to her store of knowledge, and some guides even speak of this as their principal source of training. Also, popular tradition makes demands upon the expounder of local history and may be resentful if all of its tales are not taken at face value and passed on to the public. In such matters a guide shares in the difficulties of all teachers, and she needs continually to have discrimination and courage.

It is essential, for the planning and preparation of a talk, that the guide understand clearly the organization as well as the facts of her subject. She should realize that a house may—and usually does—have two elements of interest related to each other as foreground to background. The foreground is made up of the personal or special associations of the house with particular people or events; this element may not be represented by much that is tangible. The background is the impersonal or general meaning of the house in relation to folkways; and this is very visibly expressed by both house and furnishings.<sup>2</sup>

<sup>2</sup> This ordinary duality is not to be confused with the accidental condition of having two sets of associations. The latter combination is illustrated by the Moore House at Yorktown, which was the scene of Cornwallis' surrender at the end of the Revolution and later was the scene of events in the Civil War. In such a case it is usually best to give attention to only the more important of the two stories.

The way these two elements are to be dealt with in the talk depends upon how they tie to each other. Ideally they are closely interwoven, as in the history of Monticello—home of Thomas Jefferson and an example of architecture in the early Republic to which Jefferson gave architectural leadership. In such a case the two themes travel together naturally from beginning to end of the guide's discussion. Sometimes the two elements, though concerning the same period, are of quite different categories—as for example with the Boyhood Home of Mark Twain, Hannibal, which is the setting of "Tom Sawyer" and which is also an evidence of how people lived on the Mississippi in the 'forties. Here again the two themes can be developed together—the more important (probably the story in this case) being emphasized and the other brought out incidentally. Often, however, the two elements are separated more or less widely in time, as in the history of any house that was built years before it became famous. An extreme example is the Walter Reed birthplace at Gloucester, Virginia, which took its fame from Reed in the middle eighteen hundreds, a century and a half after it was built. If, as in this case, the separation is so great that the two themes are really independent and almost unrelated, there is nothing to do but to choose between them and interpret the house in terms of whichever seems more important.

Having clarified her thinking, a guide's next problem is to arrange her presentation. A good talk falls into four very unequal parts that might be called preface, introduction, body, and conclusion. Each part is different in purpose.

*The preface* is merely a clearing of the slate by anticipating the questions: How old is the house? Who built it? And how did it come to be a museum? This gives a chance also to eliminate points that will not have further

attention—minor associations, if there are any; the beginnings of a house preserved and interpreted as of a later date; or anything else that might otherwise confuse somewhat informed visitors. Prefatory remarks need take only a moment.

*The introduction*, which follows after a pause, is a summary of what the house stands for. Emphasis is likely to be on associations that are specific, personal, and whetting to interest; but if associations are dim with age or unimportant, the background of general meaning will be presented. Dates should be introduced sparingly. Events should be explained in relation to better known events, so that everyone will be able to follow. The discourse should not be hurried; but compression is essential. Three to five minutes of listening are all that can be enjoyed by visitors who come primarily to *see*.

*The body* of the talk begins when visitors realize that they are about to move around. It may begin with the room the people are in, or it may pass at once to consideration of another room; but in any event it is essentially a stimulus to observation. Instead of continuing to speak fluently, the guide now adopts a halting style. She directs attention to an object, waits an instant for people to examine it curiously, then reveals its meaning with a few words, and is silent again while visitors check up in their minds. The timing of this procedure can be learned only from experience, but it should never become mechanical. Each group has individuality; by watching her hearers a guide can discover the pace that best holds their interest.

Selection is important in this part of the talk also. Nothing should be said without purpose. From the hundreds of things to which attention might be called in any house, a few should be picked out for their bearing upon the idea that is developed. Each sentence should be

a calculated step in advance. A point that can be raised in several different connections should be brought up only in its most fitting place. Details are appropriate—but only relevant details. There is no excuse for giving an inventory of furniture and ornaments with detached comments on their histories. Portraits on walls may or may not help the story along; as a rule they are given entirely too much notice.

If visitors are interested they ask questions; and they should be allowed to do this, within reason, even though it may be a little troublesome. An intelligent question usually brings out more than would otherwise be told. An irrelevant question is best treated politely but without much response. A question that anticipates something to come, may be answered very briefly at once and more fully when the subject is in order.

Officious comments are best greeted with a pause. A self-assertive visitor can be managed with agreeable silence—repeated and sustained as necessary—better than with retort or injunction. People who like to challenge are partly disarmed if the guide refrains from statements that are too dogmatic. Expressions such as “We believe that—” and “It seems that—” win listeners if used honestly.

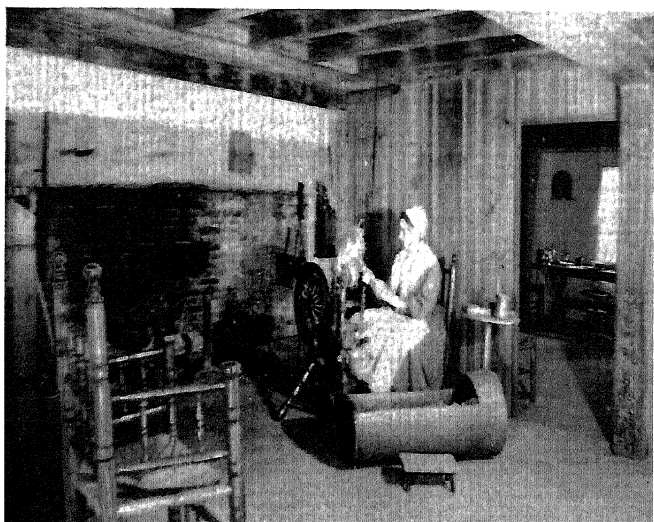
Sentences should not be memorized even though the succession of ideas must be carefully prearranged. Interruptions are fatal to a set talk—producing breaks which the speaker can close only by repeating half a sentence of monologue, and thus instantly throwing everyone into a daze.

Usually there are opportunities for manual demonstration, and visitors reward such entertainment with real eagerness. Sometimes the guide takes up utensils and shows how they work. At the Harlow House in Plymouth, the curator or an assistant even demonstrates preparation





THE MILLER AT SOUTH SUDBURY EXPLAINS METHODS IN GENERAL



*Photo by Maynard Workshop, Boston*

DEMONSTRATION OF SPINNING AT THE HARLOW HOUSE, PLYMOUTH



and spinning of flax, spinning of wool, weaving on a hand loom, dyeing, candle dipping and fireplace cooking. This is too elaborate a program for most places, but simple dramatizations should always be possible.

Related to dramatizing is the question of costume for the guide. No museum need go to extremes in this, for hot and clumsy clothes surely do more harm than good. A suggestion of period can usually be given by the guide's collar, cuffs, apron, cap, or other detail, or by the style of the dress itself. Such hints lend atmosphere without setting up a barrier between guide and visitor.

*The concluding part* of the talk is an adieu to guests. It brings listeners back to the present, introduces them to the museum room or the museum building where they may look around by themselves, and finally bids them come again with their friends. The parting gesture may well be to give each visitor a leaflet.

This printed leaflet should contain a summary of the guide's talk. It need not have pictures—especially if an illustrated booklet is promised by mail at the time of registering. *But invariably the leaflet should contain all required acknowledgments to donors and cooperators.* This is the most suitable way to give credit. Such recognitions confer much greater honor upon patrons than do tablets that disfigure walls and doors.

Some museums ask people to prolong their stay beyond the time taken to examine museum exhibits. Where there are pleasant grounds, lingering is frequent; visitors are much inclined to stay for a time in the presence of an appealing house. Often the leaflet will be read on the spot if there is a chance for reading; and this is advantageous to visitor and museum alike.

At some houses the curator goes further than to invite a little stay; she may offer actual hospitality—an innovation of extreme interest, as we shall see.



*PART THREE*

PROSPECTS



## CHAPTER XI

### MUSEUM RESORTS

It is plainly not just a coincidence that motor cars and historic house museums have multiplied during the same decades and by closely similar stages of progression with the most rapid increases in the same years. Until people could travel casually and leave beaten paths with ease they were not ready to visit scattered historic spots. Though a sense of history had begun to grow in the nation after the first hundred years, it was only when motor touring developed that historic houses could become important to the public.

The dependence upon mechanism, of which this is a typical example, has exposed our nation to criticism from foreign observers who see here only a "chauffeur civilization." The phenomenon is a real one, but most critics miss the hopeful meaning of it. The automobile, like machines in general, presents the social problem of our century—the problem of increasing the benefits while minimizing the ill effects of the tools which science and industry have put into our hands. America's prompt seizing upon motor cars is a sign of her acceptance of one of the facts. She has blandly entered the struggle with speed and power which can make her still more great if she can gain entire control.

Mastery over power and speed has in past been reserved for the gods; only smaller victories have been vouchsafed to humanity, and even these have had to be won step by step. Hercules, in babyhood, could strangle the serpents of Hera; but mortals usually need more than a lifetime to overcome any serious danger. Failing in one generation,

however, they carry on in the next. So it is in relation to automobiles. Today people are being whirled about; tomorrow they will be accustomed to the turmoil. Modern man is preparing—unconsciously though it be—to achieve a new composure and, in the end, to gather the fruits of a tough serenity. The motor car is thus gadget, hair shirt, and magic carpet combined.

One may observe with encouragement that many thoughtful motorists, to use Keppel's words, are now "riding with a purpose"—the purpose in many instances being to visit historic spots. Sometimes the purpose which prompts such a visit is pursued until many places have been seen, and the journey has almost the character of an inquiry. This is well recognized, and already publications showing how to make chains of observations along routes of travel have become common. Such developments mean that week-end historic jaunts and circular tours over historic highways are in process of becoming popular.

Historic house museums receive millions of visits each year from people in motor cars. How many of the motoring visitors are touring with a purpose no one can say, but surely many are on extended tours; and certainly the newer methods of the museums suggest that things are taking a turn in consequence. These indications bring into view a new vista—almost a revelation—that may be of interest to everyone who cares about education in adult life. Whether this vision represents an accurate foresight, only time can show. The prospect needs no support from argument. If it is to be realized, it will come about as a result of the very causes that have produced apparent omens of it independently on every hand.

The first omen is tea being served at historic house museums—not on special occasions but regularly to any who will linger. In some cases it goes with admission to





INDIAN AGENCY HOUSE, WISCONSIN, WITH TEA ROOM IN COTTAGE



*Photo by Orman B. Humphrey, Bangor, Me.*

IN BLACK HOUSE, MAINE, WHERE REFRESHMENTS ARE SERVED



the house; in others not. The Black House at Ellsworth in Maine, the Humphrey House at Swampscott in Massachusetts, Kenmore at Fredericksburg in Virginia, and the Van Cortlandt House, New York City, are four among the several houses that seat visitors near the kitchen hearth. Many other houses, widely scattered, have arrangements of some kind for the same purpose. On the grounds of the Sibley House at Mendota, Minnesota, is the Fee House that is used now as a tea-room; the Indian Agency House at Portage, Wisconsin, has a like arrangement in the curator's cottage; and one can find similar adjuncts to several houses in the East.

Another sign is the serving of meals to visitors—either under a nearby roof as at the Wentworth Manse in Salmon Falls, or on the lawn, or in the house—sometimes at the fireside with cooking after the old manner, as at the Harlow House in Plymouth.

The third omen, is the taking of overnight guests at a number of places where circumstances permit. This accommodation—like the serving of refreshments and of meals—is subordinate to educational relations with the public and does not intrude itself upon visitors. The houses mentioned, and many others like them, are not tea-rooms, or restaurants, or inns. They are historic house museums offering hospitality to visitors. They are museums pioneering in a new direction, and their very innocence of making any experiment in method, or of demonstrating a plan, gives the more meaning to their course. They are acting in response to definitive forces which play upon them.

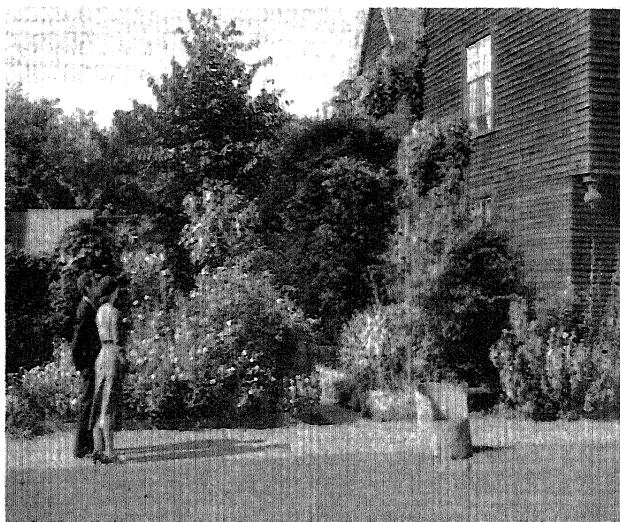
Some officers or boards regard this sort of thing as too commercial for historic house museums, or as subversive of dignity. But visitors do not share these views. The public welcomes hospitality, and, since museums are beginning to provide it, museums are becoming resting

spots. A few, indeed, have become places where visitors linger on for days. The House of Seven Gables in summer has a constant stream of people stopping over for a day or two. The Wayside Inn—not now an inn at all—takes a few guests. The Short House at Newbury, the Brewton House at Charleston, and other museum houses are doing likewise. Valley Forge, which is a museum on a larger scale, has extensive accommodations for its visitors. Olde Egremont, a community in Massachusetts which Hugh Smiley is developing around the idea of recapturing the spirit of the past, has two old taverns.

Salem's House of Seven Gables is especially worth examining. This is one of several houses grouped together between two streets at the waterfront beyond the remnants of the famous Derby Wharf. Three of the houses date from the seventeenth century; four others are more modern. Gables itself is a museum house; it is the dominating feature and gives its name to the group. In winter, the other houses are the quarters of a settlement school. In summer they serve as tourist homes, dining house, and antique shop. The fortunate guest can sleep in a casement room and wake up in the morning to see gunstock posts and leaded windows. The Pyncheon garden, where Hawthorne's Phoebe read to Clifford in a voice that "had always a pretty music in it," is arranged now with tables, and guests go there for meals in good weather. There is available a special guest edition of Hawthorne's book, and visitors read—sitting about in the houses or in garden nooks. Seven Gables, besides being a museum, is a retreat, or a resort. It helps to give a new connotation to the word *resort* which already has had several changes of sense. There are other resorts of this kind—*museum resorts*. Collectively they are making a new way to spend a day—a new way to occupy a weekend—a new way to use leisure.



OUTDOOR RESTAURANT AND GROUNDS—HOUSE OF SEVEN GABLES



HOUSE OF SEVEN GABLES AND PART OF THE PYNCHON GARDEN



There is plenty of stimulus for such thoughts. Visit Williamsburg, Virginia. There the Williamsburg Restoration, financed already with more than ten million dollars given by John D. Rockefeller, Jr., has acquired almost the entire area of the colonial city, has removed three hundred modern buildings, restored more than fifty early buildings, and reproduced many others; on the authority of diligent researches it is re-creating the city which has preserved a greater proportion of its historic houses than any other city in America. The whole community is to be a living museum. It has restored inns and restored ordinaries to take care of visitors. When Williamsburg is ready for public attention it will undoubtedly do more to increase interest in matters historic than any influence that has yet come to bear. Further, if straws show which way the wind blows, it will deeply affect some of our social habits.

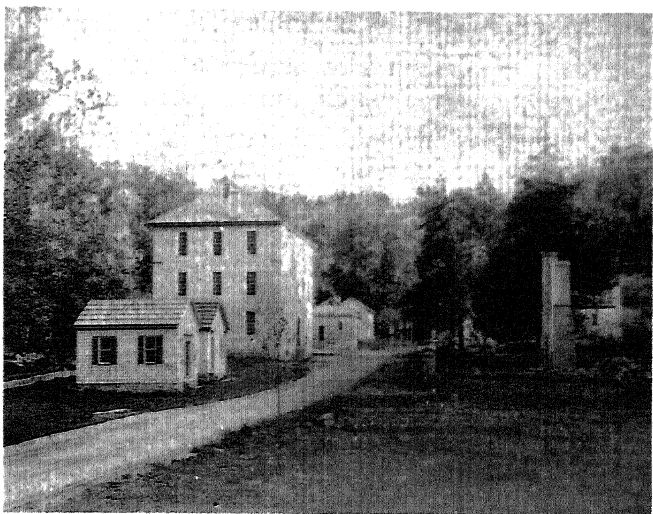
The country seems to be in readiness for the oncoming of resorts with a purpose. Although such a development would not stop with history interest, surely historic houses would have a large share in it. Historic house museums would be under pressure to expand their facilities, and many would respond by providing extra space—perhaps in some degree after the manner of the Seven Gables group of houses. Others would make only very limited physical adjustments but would respond by efforts to prolong the stay of visitors. Books would be important in this scheme of things—books, and a place to read, outdoors, or indoors, or both. Reading would not call for the creation of libraries. Its success would depend rather upon very informal arrangements. If a museum resort had copies of only a single book—as the House of Seven Gables has of Hawthorne's story and as the Indian Agency House has of its *Wau-Bun*—so that visitors might buy or borrow, many visitors would begin their reading on the spot.

The pleasure of such an experience is keen. A good book has amazing charm in its right setting. Some houses, by their character or associations, suggest a dozen good books, while others plainly could have but one. No house lacks the possibility of having some book—be it history, biography, novel, essays, or poetry. And besides, there is always the subject of antiques as a possibility.

If surroundings are attractive—as they are in the case of most historic house museums—only a little management is required to make a museum resort. Hospitality might be offered only as an invitation to tarry—to come back after lunch—to return tomorrow. Also it might be extended with full accommodations for a stay of days. The facilities of space in connection with each museum, the size and nature of grounds, the location and the nearness, or remoteness, of alternative places to eat and to put up for the night—these are the determining conditions. As the museums continue to liberalize their methods, people will increasingly discover the opportunities they afford. The world thirsts for delights of the spirit; there are plenty of people to enjoy them. Enough men and women discover the charm of history every day to keep historic house museums busy. Such interest finds its outlet.

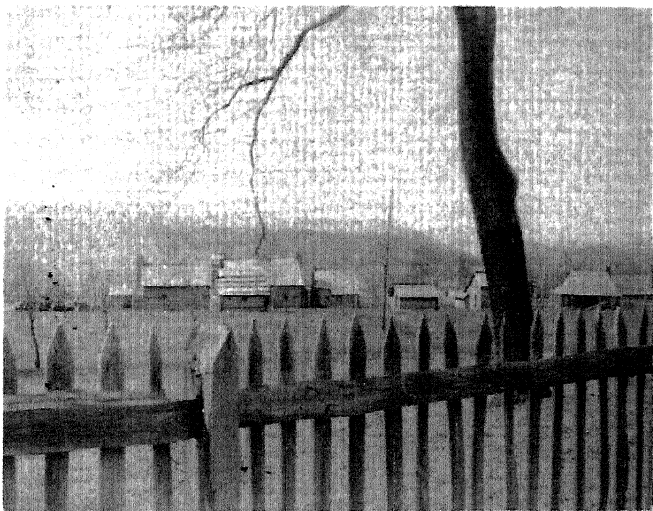
Meanwhile, with impending developments in mind, one can see especial possibilities in groups of historic houses. Spring Mill Village, which is a restored deserted town at the bottom of a valley in one of Indiana's parks—Schoenbrunn, which is a reconstructed Moravian Indian Settlement in Ohio—Economy, which is now a cluster of houses but was once the Harmonist settlement that became Ambridge, Pennsylvania—Ephrata Cloister, a sectarian community now bending low under its load of time—Salem's Puritan Village in the likeness of a seventeenth





*Courtesy Division of State Parks, Indiana*

**HISTORIC SPRING MILL VILLAGE IN A VALLEY OF SOUTHERN INDIANA**



**SCHOENBRUNN—REPRODUCTION OF MORAVIAN VILLAGE IN OHIO**



century New England colony—Storowton, an assemblage of colonial houses on exposition grounds near Springfield, Massachusetts—San Juan Capistrano and other missions of California, and missions of Texas, Arizona, and New Mexico—Fort Ticonderoga and Fort Niagara in New York, Fort Michillimackinac in Michigan, and other old defenses, preserved or reconstructed—all these have potentially the character of havens to which people may go, having stolen away from cities for a little while.

In the same light one may even discern the phantoms of lost settlements and towns awaiting reëmbodiment. Historic Jamestown may some day rise from its ruins. Appamatow may once more look as it did when Grant and Lee met in the McLean house on that heroic day while troops waited outside and villagers watched from the shade of the courthouse, tavern, and little jail. Harvard Shaker settlement may live again. There is adequate evidence for reconstruction at many such important sites.

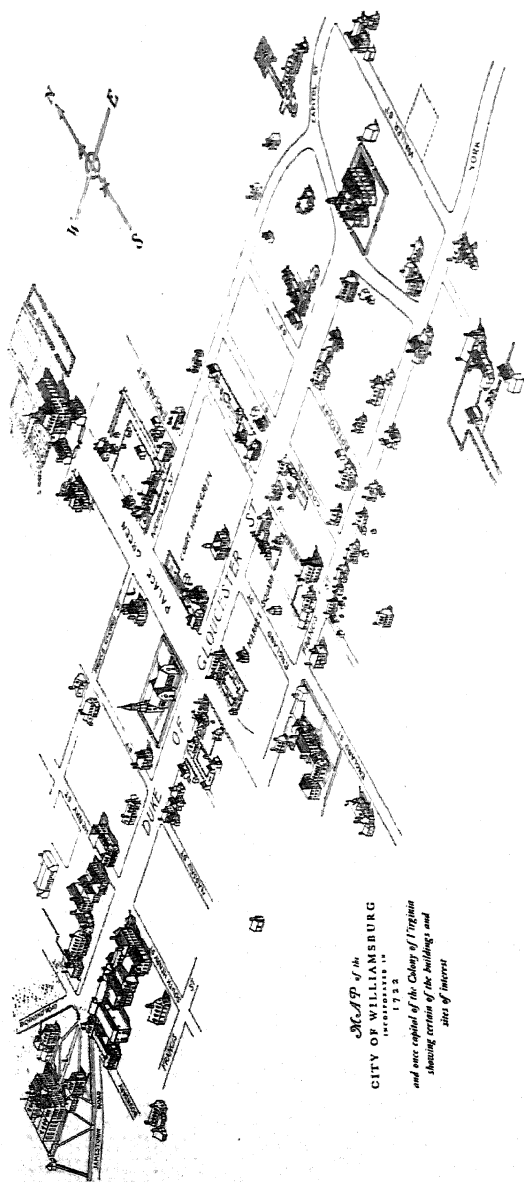
Museum resorts do not depend on historic houses alone. Outdoor primitive areas and natural wonder spots are being developed also as resorts with a purpose. National parks are featuring educational attractions, and in the parks serious visitors devote themselves to learning from nature talks and nature trails and from exhibits in trail-side museums. Many less stately though inspiring places in all parts of the country await only some further maturing of ideas before they can become resorts for the contemplation and study of nature.

But even with history and nature the opportunities do not end. Art has a contribution. The Gilbert Stuart Birthplace, the Augustus Saint-Gaudens Memorial, and the Whistler Birthplace serve to suggest that the attendant purpose of some museum resorts may come to be the practice of arts and crafts. A few summer camps have

ventured into this field successfully—carrying into the open some of the work museums now do in many cities under difficulties which resorts would escape. There is abundant demand. The layman “is very often eager—even pathetically eager,” says Duffus, “to make pictures.” People so inclined “would be voted down a hundred times over by the devotees of the motion picture and the confession magazine. But there is no doubt that their numbers can be and will be multiplied whenever and wherever the facilities are available.” The prevalence of the creative urge gives reason to anticipate resorts where laymen can sketch, paint, model, weave, and work in metal and wood. There is no better assurance of sane and balanced living than an ingredient of craft work in life’s activity. Ghandi has espoused the hand-loom for India, and—whatever values or weaknesses that craft movement may have in other ways—surely it offers to millions a way of being more sane. America too needs sanity.

Consequences of great importance can follow from small beginnings if the beginnings are natural products of their time. So it may be now with the germs of museum resorts. For light on the prospects, consider some other things the automobile has done. Along the roads by which the population flows ceaselessly, in and out of cities, the motor has already dragged many commodities and establishments. As part of the process, hotels are now being dismembered and strewn along the road; the fragments are called tourist camps.

Most tourist camps are rather crude affairs—as, by the way, motion picture houses were twenty years ago—but not all camps are crude even today. They have grown fast in number, size, and facilities. There are thirty thousand of them in the United States, and one can go from coast to coast and from border to border stopping



*Courtesy Williamsburg Restoration*

PRESENT STATE OF THE RESTORATION OF COLONIAL WILLIAMSBURG, VIRGINIA



only at these places. The largest camp has four hundred cottages, and thousands have a score or more of cabins. All have some general conveniences, and many provide elaborate services. Luxury is sure to follow along. Camps are the beginnings of a new industry; they will be distinguished stopping places for our children.

Thirty thousand independent enterprises of a new kind hold enormous power of affecting whatever they relate to even remotely. Also they have large capacity for giving form to whatever influences they feel. It is a fact that tourist camps and historic house museums have already found two things in common. The camps, like museums, are beginning to take advantage of public interest in history; and the museums, like camps, are beginning to hold visitors over night.

Observing the life of a tourist camp, one is sure to be impressed with the picture of detachment from the world which it presents. Finding all immediate needs met on the spot, the population of the moment seems indifferent to whether cities stand or fall. The principal occupation is "just sitting," and sitting contains the ingredients of boredom from which many of the world's best actions spring. How long it will take libraries to appear in tourist camps is a matter for conjecture, but no one need doubt that they will come in time. Sooner or later, also, some camp will be the first to tie up with a historic house museum. Then the time will be at hand for people, riding with a purpose, to begin counting with some confidence upon finding places where they can stop over with their purpose.

Educational and cultural advantages are sure to be increasingly required wherever highways go. As the future brings its promised abundance of free time and people develop further the habit of taking short vacations and week-end motor trips, there will be a progressive

migration into the open of commodities and services which now are available almost wholly in cities. Fuel has long been established on the road and food is following now in some disorder. Entertainment is reaching the outer fringes of cities, while education is nervously inspecting its urban entrenchments trying to discover where the trouble, if any, lies. Decentralization is mentioned as a needful step, and large institutions—museums, for example—are beginning to put out branches into city neighborhoods, as libraries did many years ago. But *decentralizing* has recently come to mean something new in the world. It now includes ramifying out of cities along highways to reach the people where they go on trips.

Education may not as yet have reached the point of adjusting to this degree, but its leaders are thinking hard about basic conditions and changes. Technological unemployment, for one thing, gives them much concern, and plans are being developed to aid adults in the use of extra time.

Meanwhile the people, too, have been busy—not thinking much, but trying out various schemes. Their findings are conclusive. They have decided to treat technological unemployment as a raw material and to convert it by machine into a consumable—technological leisure. For this process they will use their regular equipment of family automobiles.

Now, rumor has it that not long ago a group of adult educators went to call on the typical adult one Friday afternoon, hoping to enlist his interest in some of their schemes. The committee rang three times before learning from the postman that no one was at home, and then they noticed that the garage was empty. So they broke up, and the spokesman hurried away for an early start on a week-end outing that his wife had planned.

The sunset was boisterous and the air was clear as the



family party left the suburbs behind. They sped along hoping later to find a nice place to stop. Just before dusk they came to a valley, and a little way ahead they could see cottages grouped around a sort of lodge with cars parked nearby. As they debated, they happened to notice further down the road a very ancient-seeming house in a grove of trees, and by the looks of it they knew exactly what it was. It could be nothing but a historic house museum—an abode of muses.

Perhaps this decided them, but anyway they turned in to the camp. Lights were twinkling in cabins already occupied. They liked the place and, as they looked around, one of the children said how funny it would be if the man father missed was stopping here. After all he'd have to be *somewhere*, wouldn't he?



## APPENDICES



## APPENDIX A

### DIRECTORY

The following list briefly characterizes 400 historic house museums—places that have ceased to be homes, government buildings, or whatever they were originally, and have become exhibition houses for the public to see as survivals from the past. Most of them are original; but a few are reproductions.

The list includes also 50 or more old or distinguished houses that are used as quarters for formal museum exhibits. Most of these places are indicated in the text by a dagger; but this mark has been omitted from some items that represent houses shown as historic places in spite of partly irrelevant contents.

The list does not include historic houses in private ownership that are shown rarely if at all; or patriotic society chapter houses that are not definitely open for public inspection; or historic churches, public buildings, college buildings and libraries that are still in use as such; or historic buildings extensively remodeled for museum occupancy; or historic taverns and tea rooms, save for a few that are more museum houses than hostleries; or antique shops; or temporary restorations.

The date of building, given in each entry, indicates when the oldest part of the building was completed. In some instances later construction has quite changed the character of the house, but no effort has been made to give such data.

#### ALABAMA

##### Montgomery

**FIRST WHITE HOUSE OF THE CONFEDERACY.** Built 1825. Owned by First White House of the Confederacy Association. Opened 1900.

#### ARIZONA

##### Tumacacori National Monument (near Tucson)

**TUMACACORI MISSION.** Built in early 17th century. Owned by U. S. A.; administered by National Park Service. Not yet open.

## ARKANSAS

## Fort Smith

OLD COMMISSARY. Built 1839. (†) Old Commissary Museum Association.

## CALIFORNIA

## Anaheim

PIONEER HOUSE. Built 1857. Owned by Mother Colony Chapter, D. A. R. Opened 1929.

## Los Angeles

AVILA ADOBE. Built 1818. Owned by Rimpau estate. Opened 1930.

CASA DE ADOBE. Reproduction of early 19th century house. Owned by Southwest Museum. Opened 1925.

## Monterey

FIRST THEATRE IN CALIFORNIA. Built 1844. (†) State Department of Natural Resources.

MONTEREY CUSTOM HOUSE. Built 1814. (†) State Division of Parks.

## Pasadena

PONY EXPRESS MUSEUM. Built 1860. (†) W. Parker Lyon.

## Sacramento

SUTTER'S FORT. Built 1839. (†) State Department of Finance.

## Sonoma

GENERAL VALLEJO'S HOME. Built before 1835. Owned by Mrs. L. V. Emparan. Opened 1911.

MISSION SAN FRANCISCO DE SOLANO. Built 1824. Owned by State; in custody of State Division of Parks. Opened 1914.

## Whittier

PIO PICO MANSION (El Ranchito). Built 1826. Owned by State. Opened 1914.

COLORADO

Fort Lyon

KIT CARSON MUSEUM. Built 1868. Owned by U. S. A.; in custody of board appointed by Veterans Administration Hospital of Fort Lyon. Opened 1932.

CONNECTICUT

Clinton

COW HILL RED SCHOOLHOUSE. Built 1800. Owned by Cow Hill Red Schoolhouse Association. Opened 1914.

STANTON HOUSE. Built 1791. Owned by Hartford National Bank and Trust Company. Opened 1916.

Greenwich

PUTNAM COTTAGE. Built 1731. Owned by Putnam Hill Chapter, D. A. R. Opened 1906.

Guilford

HYLAND HOUSE. Built 1660. Owned by Dorothy Whitfield Historical Society. Opened 1908.

OLD STONE HOUSE (Henry Whitfield House). Built 1639. Owned by Henry Whitfield State Historical Museum. Opened 1903.

Hartford

MARK TWAIN MEMORIAL. Built 1874. Owned by Mark Twain Library and Memorial Commission. Opened 1929.

Lebanon

LEBANON WAR OFFICE. Built about 1704. Owned by Sons of American Revolution of Connecticut; in custody of D. A. R. Opened 1891.

Litchfield

FIRST LAW SCHOOL. Built 1784. On grounds of:

JUDGE TAPPING REEVE HOUSE. Built 1773. Owned by Litchfield Historical Society. Opened 1930.

Madison

BUSHNELL HOMESTEAD. Built 1739. Owned by Madison Historical Society. Opened 1917.

**Marlborough**

**MARLBOROUGH TAVERN.** Built 1740. Owned by Connecticut Society of the Colonial Dames. Opened 1930.

**Milford**

**EELLS-STOW HOUSE.** Built 1670. Owned by Milford Historical Society. Opened 1930.

**New Haven**

**PARDEE'S OLD MORRIS HOUSE.** Built 1671. Owned by New Haven Colony Historical Society. Opened 1930.

**New London**

**NATHAN HALE SCHOOL HOUSE.** Built 1774. Owned by Connecticut Sons of the American Revolution; in custody of Lucretia Shaw Chapter, D. A. R. Opened 1901.

**SHAW MANSION.** Built 1756. (†) New London County Historical Society.

**Redding**

**GUARD HOUSE.** Reproduction of house built in 1779. Owned by State; in custody of Putnam Memorial Camp Ground Commission. Opened 1921.

**Stratford**

**DAVID JUDSON HOUSE.** Built 1723. Owned by Ye Olde Stratford Historical Society. Opened 1926.

**Wallingford**

**HISTORICAL HOUSE.** Built about 1800. Owned by Wallingford Historical Society. Opened 1917.

**Westbrook**

**DAVID BUSHNELL HOUSE.** Built 1720. Owned by Society of Descendants of Westbrook Settlers. Opened 1929.

**Wethersfield**

**WEBB HOUSE.** Built 1678. Owned by Connecticut Society of the Colonial Dames. Opened 1919.



Windsor

OLIVER ELLSWORTH HOMESTEAD. Built 1740. Owned by Abigail Wolcott Ellsworth Chapter, D. A. R. Opened 1903.

WALTER FYLER HOMESTEAD. Built 1640. Owned by Windsor Historical Society. Opened 1925.

Winstead

SOLOMON ROCKWELL HOUSE. Built 1811. Owned by Winchester Historical Society. Opened 1905.

DELAWARE

Claymont

NAAMANS ON THE DELAWARE. Blockhouse built 1654. Owned by Worth Steel Co. Opened 1915.

New Castle

AMSTEL HOUSE. Built 1738. Owned by Society for the Preservation of New Castle Antiquities. Opened 1931.

Odessa

DAVID WILSON MANSION. Built 1769. Owned by Town; in custody of David Wilson Association. Opened 1924.

Wilmington

OLD TOWN HALL. Built 1798. (†) Historical Society of Delaware.

DISTRICT OF COLUMBIA

Washington

DUMBARTON HOUSE. Built before 1751. Owned by National Society of the Colonial Dames of America. Opened 1932.

JOAQUIN MILLER CABIN. Built 1885. Owned by U. S. A.; administered by National Park Service. Opened 1931.

OCTAGON HOUSE. Built 1800. Owned and occupied by American Institute of Architects. Opened 1902.

PETERSON HOUSE. Built before 1865. Owned by U. S. A.; administered by National Park Service. Opened 1897.

## FLORIDA

## New Smyrna

SPANISH MISSION. Built about 1696. Owned by Washington E. Connor; in custody of Florida Historical Society. Opened 1925.

## St. Augustine

FORT MARION. Built 1638. Owned by U. S. A.; in custody of St. Augustine Historical Society and Institute of Science. Opened 1915.

HOUSE ON ST. FRANCIS STREET. Called "Oldest House in U. S. A.;" probably built after 1700. Owned by St. Augustine Historical Society; in custody of Webb Memorial Library and Museum. Opened 1884.

## GEORGIA

## Atlanta

UNCLE REMUS MEMORIAL (Wren's Nest). Built before 1880. Owned by Uncle Remus Memorial Association. Opened 1908.

## IDAHO

## Boise

FIRST CABIN. Built 1863. Owned by O'Farrell Estate; in custody of D. A. R. Opened 1911.

## ILLINOIS

## Chicago

CAHOKIA COURTHOUSE. Built 1716. Owned by South Park Commissioners. Not yet open.

## Galena

GENERAL GRANT HOME. Built 1857. Owned by City; in custody of D. A. R. Opened 1905.

## Kaskaskia

PIERRE MENARD HOME. Built 1802. Owned by State. Not yet open.

New Salem

LINCOLN-BERRY STORE. Built 1830. Owned by Old Salem Lincoln League.

Quincy

GOVERNOR WOOD HOME. Built 1835. (†) Historical Society of Quincy and Adams County.

Salem

WILLIAM JENNINGS BRYAN HOME. Built 1852. Owned by City; in custody of Bryan-Bennett Library Board. Opened 1929.

Springfield

LINCOLN HOMESTEAD. Built 1839. Owned by State; administered by Department of Public Works and Buildings. Opened 1887.

Vandalia

OLD CAPITOL. Built 1836. Owned by State. Not open.

INDIANA

Anderson

LOG CABIN. Built 1845. Owned by State; administered by Division of State Parks. Opened 1933.

Brazil

LOG CABIN. Built about 1826. Owned by Clay County Historical Society. Opened 1926.

Brownstown

LOG CABIN. Built about 1855. Owned by Jackson County Historical Society. Not yet open.

Corydon

INDIANA'S FIRST STATE CAPITOL. Built 1812-16. Owned by State; administered by Department of Public Works. Opened 1930.

POSEY HOUSE. Built 1818. Owned by Hoosier Elm Chapter, D. A. R. Opened 1933.

**Crawfordsville**

**GENERAL LEW WALLACE STUDY.** Built 1885. Owned by Lew Wallace, Jr. Opened 1896.

**HENRY SMITH LANE HOUSE.** Built 1832. Owned by Montgomery County Historical Society. Opened 1931.

**Fort Wayne**

**SWINNEY HOMESTEAD.** Built 1845. (†) Allen County-Fort Wayne Historical Society.

**Indianapolis**

**JAMES WHITCOMB RILEY HOME.** Built about 1870. Owned by James Whitcomb Riley Association. Opened 1923.

**Lafayette**

**BLOCK HOUSE.** Reproduction of house built 1719. Owned by Tippecanoe County Historical Society. Opened 1928.

**Madison**

**LANIER HOUSE.** Built 1844. Owned by State; administered by Division of State Parks. Opened 1926.

**Mitchell**

**SPRING MILL VILLAGE.** Restored houses of early 19th century. Owned by State; administered by Division of State Parks. Opened 1931.

**APOTHECARY SHOP.** Built about 1830.

**DISTILLERY.** Built 1825.

**GRANNY WHITE HOUSE.** Built 1824.

**GRIST MILL.** Built 1814.

**HAT FACTORY.** Built 1816.

**MILL OFFICE.** Built 1818.

**MONTGOMERY TAVERN.** Built 1816.

**MUNSON RESIDENCE.** Built about 1830.

**NURSERY AND CHILDREN'S QUARTERS.**

**POST OFFICE AND GENERAL STORE.** Built about 1830.

**SAW MILL.** Built 1825.

**SPRING HOUSE.** Built 1840.

New Albany

SCRIBNER HOUSE. Built 1814. Owned by Piankeshaw Chapter, D. A. R. Opened 1932.

New Harmony

FAUNTLEROY HOUSE. Built about 1815. Owned by Indiana Federation of Women's Clubs. Opened 1925.

South Bend

OLD COURTHOUSE. Built 1855. (†) Northern Indiana Historical Society.

PIERRE NAVARRE CABIN. Built 1821. Owned by Northern Indiana Historical Society. Not yet open.

Vincennes

TERRITORIAL HALL. Built about 1800. Owned by City; in custody of Fortnightly Club of Vincennes. Opened 1919.

WILLIAM HENRY HARRISON MANSION. Built 1806. Owned by Frances Vigo Chapter, D. A. R. Opened 1908.

IOWA

Corydon

FIRST LOG CABIN. Built 1853. Owned by Wayne County Chapter, D. A. R. Opened 1930.

Decorah

GROUP OF LOG CABINS. Owned by Luther College—Norwegian American Historical Museum. Opened 1925.

EGGE CABIN. Built 1851.

LITTLE IOWA CABIN. Built 1853.

PAROCHIAL SCHOOLHOUSE. Built 1880.

TASA DRYING HOUSE. Built 1855.

KANSAS

Kansas City

SHAWNEE MISSION. Built 1839. Owned by State; in custody of Kansas State Historical Society. Opened 1929.

Pawnee

PAWNEE CAPITOL. Built 1855. Owned by U. S. A.; in custody of Kansas State Historical Society. Opened 1928.

## KENTUCKY

## Bardstown

OLD KENTUCKY HOME. Built 1795. Owned by State; in custody of My Old Kentucky Home Commission. Opened 1923.

## Harrodsburg

HARROD'S FORT. Built 1776. Owned by State; administered by Park Commission. Opened 1926.

MANSION HOUSE. Built 1831. (†) Pioneer Memorial State Park Commission.

## Hodgenville

LINCOLN MEMORIAL. Built about 1830. Owned by U. S. A.; administered by National Park Service. Opened 1911.

## Lexington

GENERAL JOHN HUNT MORGAN HOME. Built 1811. Owned by Mrs. John Johnstone. Opened 1930.

## LOUISIANA

## New Orleans

BEAUREGARD HOUSE. Built 1835. Owned by Society for the Preservation of Historic Centers. Opened 1930.

CABILDO. Built 1790. (†) Louisiana State Museum. The museum also occupies: Calabozo (1790), Presbytere (1810), Arsenal (1838), Jackson House (1838), and part of Pontalba Buildings (1846).

LE PETIT SALON. Built 1850. Owned by Le Petit Salon Organization. Opened 1923.

## MAINE

## Augusta

FORT WESTERN. Built 1754. Owned by City. Opened 1922. Blockhouse on grounds.

## Columbia Falls

RUGGLES HOUSE. Built 1810. Owned by Ruggles Historical Society. Not yet open.

Ellsworth

BLACK HOUSE. Built about 1802. Owned by Hancock County; administered by County Trustees of Public Reservations and House Committee. Opened 1929.

Farmington

LILLIAN NORDICA BIRTHPLACE. Built 1856. Owned by Nordica Memorial Association. Opened 1928.

Fort Kent

FORT KENT BLOCKHOUSE. Built 1839. Owned by Fort Kent Historical Society. Opened 1925.

Gorham

BAXTER HOUSE. Built 1808. Owned by Town; in custody of Museum Committee. Opened 1912.

Kittery

FORT MC CLARY BLOCKHOUSE. Built 1842. Owned by Town; administered by Park Commission. Opened about 1870.

Machias

BURNHAM TAVERN. Built 1763. Owned by Hannah Weston Chapter, D. A. R. Opened 1908.

North Edgecomb

FORT EDGECOMB BLOCKHOUSE. Built 1809. Owned by State. Not yet open.

Pemaquid Beach

FORT WILLIAM HENRY. Built 1630. Owned by State. Opened 1903.

Portland

LONGFELLOW BIRTHPLACE. Built 1784. Owned by International Longfellow Memorial and Portland Historical Society. Opened 1914.

SWEAT MANSION. Built 1800. Owned by Portland Society of Art. Opened 1911.

WADSWORTH-LONGFELLOW HOUSE. Built 1786. Owned by Maine Historical Society. Opened 1900.

## South Berwick

**CAPTAIN JEWETT MANSION.** Built about 1780. Owned by Society for the Preservation of New England Antiquities. Opened 1932.

## Stroudwater

**TAIT HOUSE.** Built 1754. Owned by Maine Society of the Colonial Dames. Opened 1932.

## Thomaston

**MONTPELIER** (Home of General Henry Knox). Reproduction of house built 1795. Owned by Knox Memorial Association. Opened 1931.

## Waterville

**REDINGTON HOUSE.** Built 1814. Owned by Waterville Historical Society. Opened 1926.

## Winslow

**FORT HALIFAX BLOCKHOUSE.** Built 1754. Owned by D. A. R. Not yet open.

## York Village

**OLD GAOL.** Built 1653. Owned by Village; in custody of Museum Committee, Inc. Opened 1900.

## MARYLAND

## Annapolis

**HAMMOND-HARWOOD HOUSE.** Built 1785. Owned by St. Johns College. Opened 1927.

## Baltimore

**BALTIMORE FLAG HOUSE.** Built 1793. Owned by City; in custody of Star Spangled Banner Flag House Association.

**FORT McHENRY.** Built 1800. Owned by U. S. A.; in custody of the National Park Service. Opened 1932.

**HOMEWOOD.** Built 1801. Owned by Johns Hopkins University. Opened 1932.

**MOUNT CLARE.** Built 1754. Owned by City; in custody of Maryland Society of the Colonial Dames. Opened 1917.



Cumberland

WASHINGTON'S HEADQUARTERS. Built 1755. Owned by City; in custody of Washington's Headquarters Commission. Opened 1921.

Frederick

BARBARA FRITCHIE HOUSE. Reconstruction of early 19th century house. Owned by Fritchie Home Company. Opened 1927.

ROGER BROOKE TANEY HOME. Built about 1799. Owned by Roger Brooke Taney Home, Inc. Opened 1930.

MASSACHUSETTS

Adams

ELEAZER BROWN HOMESTEAD. Built 1778. Owned by Eleazer Brown Homestead Association. Opened 1920.

SUSAN B. ANTHONY BIRTHPLACE. Built before 1820. Owned by Adams Society of Friends Descendants. Opened 1931.

Amesbury

JOHN GREENLEAF WHITTIER HOME. Built before 1836. Owned by Whittier Home Association. Opened 1904.

MACY-COLBY HOUSE. Built before 1654. Owned by Bartlett Cemetery Association; in custody of Josiah Bartlett Chapter, Daughters of the Revolution. Opened 1900.

Amherst

NEHEMIAH STRONG HOUSE. Built 1744. Owned by Amherst Historical Society. Opened 1916.

Andover

DEACON AMOS BLANCHARD HOUSE. Built 1819. Owned by Andover Historical Society. Opened 1929.

Arlington

JASON RUSSELL HOUSE. Built 1680. Owned by Arlington Historical Society. Opened 1923.

## Attleboro

PECK HOUSE. Built before 1776. Owned by Attleboro Chapter, D. A. R. Opened 1906.

## Barnstable

CROCKER HOUSE. Built before 1775. Owned by Society for the Preservation of New England Antiquities. Opened 1927.

## Bernardston

RYTHER HOUSE. Built 1754. Owned by Frederick A. Doneldson. Opened 1930.

## Beverly

BALCH HOUSE. Built 1638. Owned by Beverly Historical Society. Not yet open.

CABOT HOUSE. Built 1781. (†) Beverly Historical Society.

## Boston

FANEUIL HALL. Built 1742. (†) City.

HARRISON GRAY OTIS HOUSE. Built 1795. Owned by Society for the Preservation of New England Antiquities. Opened 1917.

OLD SOUTH MEETING HOUSE. Built 1729. Owned by Old South Association of Boston. Opened 1877.

OLD STATE HOUSE. Built 1713. (†) Bostonian Society.

PAUL REVERE HOUSE. Built 1650. Owned by Paul Revere Memorial Association. Opened 1908.

## Bourne

APTUCKET TRADING POST. Reproduction of house built 1627. Owned by Bourne Historical Society. Opened 1930.

## Brookline

EDWARD DEVOTION HOUSE. Built 1685. Owned by City; in custody of Brookline Historical Society. Opened 1911.

## Burlington

WYMAN-GARRISON HOUSE. Built 1666. Owned by Francis Wyman Association. Not yet open.

# Cambridge

COOPER-FROST-AUSTIN HOUSE. Built 1657. Owned by Society for the Preservation of New England Antiquities. Opened 1912.

JOHN HICKS HOUSE. Built 1762. Owned by Harvard University. Opened 1932.

LONGFELLOW HOUSE. Built 1759. Owned by Longfellow Memorial Trust. Opened 1916.

WADSWORTH HOUSE. Built 1726. Owned by Harvard Alumni Association.

# Chatham

ATWOOD HOUSE. Built 1752. Owned by Chatham Historical Society. Opened 1927.

# Chelsea

CARY HOUSE. Built 1659. Owned by Cary House Association. Opened 1912.

# Concord

BUILDING OF CONCORD ANTIQUARIAN SOCIETY. This modern building in colonial style is designed solely to house a series of sixteen period rooms of 17th, 18th, and 19th centuries. Opened 1930.

ORCHARD HOUSE. Built after 1800. Owned by Louisa May Alcott Memorial Association. Opened 1910.

THE WAYSIDE. Built before 1725. Owned by Margaret M. Lothrop. Opened 1927.

# Dalton

OLD STONE MILL. Built 1844. (†) Crane and Company.

# Danvers

GENERAL ISRAEL PUTNAM BIRTHPLACE. Built 1648. Owned by Mrs. George W. Emerson; in custody of Mrs. George Grautham. Opened 1927.

JEREMIAH PAGE HOUSE. Built 1754. Owned by Danvers Historical Society. Opened 1915.

REBECCA NURSE HOUSE. Built 1678. Owned by Society for the Preservation of New England Antiquities. Opened 1927.

## Danversport

SAMUEL FOWLER HOUSE. Built 1809. Owned by Society for the Preservation of New England Antiquities. Not yet open.

## Dedham

FAIRBANKS HOUSE. Built 1636. Owned by Fairbanks Family in America, Inc. Opened 1903.

## Deerfield

INDIAN HOUSE. Reproduction of house built 1698. Owned by Indian House Memorial. Opened 1929.

OLD MANSE. Built 1768. Owned by Deerfield Academy.

## Dorchester

JAMES BLAKE HOUSE. Built 1648. Owned by Dorchester Historical Society. Opened 1895.

## Dover

MILLER-CARYL HOUSE. Built 1777. Owned by Town; in custody of Dover Historical Society. Opened 1933.

## Duxbury

JOHN ALDEN HOUSE. Built 1653. Owned by Alden Kindred in America, Inc. Opened 1921.

## Fairhaven

CAPTAIN BENNETT HOUSE. Built about 1810. Owned by Society for the Preservation of New England Antiquities. Opened 1932.

## Framingham

OLD ACADEMY BUILDING. (†) Framingham Historical and Natural History Society.

## Gloucester

SARGENT-MURRAY-GILMAN-HOUGH HOUSE. Built 1768. Owned by Sargent-Murray-Gilman-Hough House Association. Opened 1918.

## Great Barrington

WILLIAM CULLEN BRYANT HOUSE. Built 1759. Owned by Berkshire Lodge. Opened 1931.

### Hadley

**HADLEY BARN.** Built 1782. Owned by Henry R. Johnson.  
Opened 1931.

### Hanover Center

**SAMUEL STETSON HOUSE.** Built about 1694. Owned by  
Society for the Preservation of New England Antiquities.  
Opened 1930.

### Harvard

**FRUITLANDS.** Built before 1717. Owned by Wayside  
Museums, Inc. Opened 1914.

**SHAKER HOUSE.** Built 1781. Owned by Wayside Mu-  
seums, Inc. Opened 1920.

### Haverhill

**BUTTONWOODS.** Built 1800. (†) Haverhill Historical Society.  
**JOHN GREENLEAF WHITTIER HOMESTEAD.** Built  
1688. Owned by board of trustees. Opened 1907.

**JOHN WARD HOUSE.** Built 1642. Owned by Haverhill  
Historical Society. Opened 1906.

### Hingham

**OLD ORDINARY.** Built 1650. Owned by Hingham His-  
torical Society. Opened 1914.

### Ipswich

**EMERSON-HOWARD HOUSE.** Built before 1648. Owned  
by Society for the Preservation of New England Antiq-  
uities. Opened 1930.

**HART-BURNHAM HOUSE.** Built 1640. Owned by Mrs.  
M. L. Murray. Opened 1911.

**JOHN WHIPPLE HOUSE.** Built 1638. Owned by Ipswich  
Historical Society. Opened 1890.

### Kingston

**BREWSTER HOUSE.** Built 1690. Owned by Flora and  
Octavia Brewster. Opened about 1907.

**MAJOR JOHN BRADFORD HOUSE.** Built 1674. Owned  
by Jones River Village Club. Opened 1921.

## Lexington

BUCKMAN TAVERN. Built 1690. Owned by Lexington Historical Society. Opened 1921.

HANCOCK-CLARKE HOUSE. Built 1698. Owned by Lexington Historical Society. Opened 1898.

MONROE TAVERN. Built 1695. Owned by Lexington Historical Society. Opened 1914.

## Lowell

WHISTLER'S BIRTHPLACE. Built about 1823. (†) Lowell Art Association.

## Lynn

HYDE-MILLS HOUSE. Built 1838. (†) Lynn Historical Society.

MARY BAKER EDDY RESIDENCE. Built 1871. Owned by First Church of Christ, Scientist, Lynn. Opened 1931.

## Manchester

TRASK HOUSE. Built 1790. (†) Manchester Historical Society.

## Mansfield

FISHER-RICHARDSON HOUSE. Built about 1700. Owned by Town. Opened 1930.

## Marblehead

LEE MANSION. Built 1768. Owned by Marblehead Historical Society. Opened 1909.

SQUASH HOUSE. Built about 1750. Owned by Society for the Preservation of New England Antiquities.

## Marshfield

WINSLOW HOUSE. Built 1699. Owned by Historic Winslow House Association. Opened 1921.

## Medford

PETER TUFTS HOUSE. Built about 1668. Owned by Society for the Preservation of New England Antiquities. Opened 1930.

ROYALL HOUSE. Built 1637-1677 (Usher House) and after 1730 (Royall House). Owned by Royall House Association. Opened 1895.

Melrose

PHINEAS UPHAM HOUSE. Built 1703. Owned by Melrose Historical Society. Opened 1914.

Nantucket

FRIENDS MEETING HOUSE. Built 1838. Owned by Nantucket Historical Association. Opened 1895.

MARIA MITCHELL BIRTHPLACE. Built before 1818. Owned by Nantucket Maria Mitchell Association. Opened 1902.

OLD MILL. Built 1746. Owned by Nantucket Historical Association. Opened 1898.

OLDEST HOUSE. Built 1786. Owned by Nantucket Historical Association. Opened 1924.

Newbury

JACKMAN-WILLET HOUSE. Built 1696. Owned by Sons and Daughters of the First Settlers of Newbury, Mass. Not yet open.

SHORT HOUSE. Built about 1733. Owned by Society for the Preservation of New England Antiquities. Opened 1927.

SWETT-ILSLEY HOUSE. Built before 1670. Owned by Society for the Preservation of New England Antiquities. Opened 1932.

TRISTRAM COFFIN HOUSE. Built 1651. Owned by Society for the Preservation of New England Antiquities. Opened 1929.

Newburyport

PETTINGELL-FOWLER HOUSE. Built about 1792. Historical Society of Old Newbury. Opened 1910.

North Billerica

MANNING MANSE. Built 1696. Owned by Manning Association. Opened 1900.

North Oxford

CLARA BARTON BIRTHPLACE. Built 1820. Owned by Women's National Missionary Association of the Universalist Church. Opened 1921.

## Peabody

FOSTER HOUSE. Built 1800. (†) Peabody Historical Society.

## Pigeon Cove

OLD CASTLE. Built about 1678. Owned by Village Improvement Society. Opened 1932.

## Plymouth

ANTIQUARIAN HOUSE. Built 1809. Owned by Plymouth Antiquarian Society. Opened 1920.

HARLOW HOUSE. Built 1677. Owned by Plymouth Antiquarian Society. Opened 1921.

HOWLAND HOUSE. Built 1667. Owned by Pilgrim John Howland Society. Opened 1913.

## Quincy

ADAMS MANSION. Built 1731. Owned by Adams Memorial Society. Opened 1927.

JOHN ADAMS BIRTHPLACE. Built 1681. Owned by Adams family; in custody of Adams Chapter, Daughters of the Revolution of Quincy. Opened 1897.

JOHN QUINCY ADAMS BIRTHPLACE. Built 1716. Owned by Adams Real Estate Trust Company of Boston; in custody of Quincy Historical Society. Opened 1896.

QUINCY HOMESTEAD. Built 1636. Owned by Massachusetts Society of the Colonial Dames. Opened 1906.

## Reading

PARKER TAVERN. Built 1694. Owned by Reading Antiquarian Society. Opened 1929.

## Rowley

CHAPLIN-CLARKE-WILLIAMS HOUSE. Built 1671. Owned by Society for the Preservation of New England Antiquities, subject to a life interest. Opened 1925.

PLATT-BRADSTREET HOUSE. Built 1670. Owned by Rowley Historical Society. Opened 1919.

## Roxbury

DILLAWAY HOUSE. Built 1752. Owned by City.



Salem

HOUSE OF SEVEN GABLES. Built 1668. Owned by Caroline O. Emmerton; in custody of House of Seven Gables Settlement Association. Opened 1910. In group with this house are:

HATHAWAY HOUSE. Built 1682.

RETIRE BECKET HOUSE. Built 1655.

JOHN WARD HOUSE. Built 1684. Owned by Essex Institute. Opened 1913.

LYE COBBLER'S SHOP. Built 1830. Owned by Essex Institute. Opened 1911.

PEIRCE-NICHOLS HOUSE. Built 1782. Owned by Essex Institute. Opened 1917.

PIONEER VILLAGE. Reproduction of village of 1630. Owned by City. Village includes the Governor's "Fayre House", thatched and weatherboarded houses, wigwams, dugouts, etc., illustrating various methods of construction of the period. Opened 1930. (Also called Puritan Village).

RICHARD DERBY HOUSE. Built 1762. Owned by Society for the Preservation of New England Antiquities. Opened 1927.

ROPES MEMORIAL. Built 1719. Owned by board of trustees. Opened 1912.

WITCH HOUSE. Built 1675. Owned by Mrs. Jesse F. Upton. Opened 1892.

Saugus

"SCOTCH" BOARDMAN HOUSE. Built 1651. Owned by Society for the Preservation of New England Antiquities. Opened 1914.

Scituate

CUDWORTH HOUSE. Built 1723. Owned by Scituate Historical Society. Opened 1916.

South Egremont

BLACKSMITH SHOP. Built in 18th century. Owned by Olde Egremont Association. Opened 1931.

EGREMONT INN. Built 1780. Owned by Olde Egremont Association. Opened 1931.

EGREMONT TAVERN. Built 1730. Owned by Olde Egremont Association. Opened 1931.

WEAVING SHOP. Built in 18th century. Owned by Olde Egremont Association. Opened 1931.

#### South Hadley

CONGREGATIONAL CHURCH OF PRESCOTT. Built 1820 at Prescott, Mass. (†) Joseph A. Skinner.

#### South Lee

OLD TAVERN. Built 1760. Owned by Mabel Choate, subject to a life interest. Opened 1916.

#### South Sudbury

GRIST MILL. Built in early 18th century. Owned by Henry Ford. Opened 1927.

REDSTONE SCHOOL. Built 1798. Owned by Henry Ford. Opened 1932.

WAYSIDE INN. Built 1683. Owned by Henry Ford. Opened 1924.

#### Stockbridge

STOCKBRIDGE MISSION HOUSE. Built 1739. Owned by board of trustees. Opened 1930.

#### Swampscott

HUMPHREY HOUSE. Built 1640. Owned by Swampscott Historical Society. Opened 1921.

#### Topsfield

PARSON CAPEN HOUSE. Built 1683. Owned by Topsfield Historical Society. Opened 1914.

#### Townsend Harbor

CONANT HOUSE. Built 1720. Owned by Society for the Preservation of New England Antiquities. Opened 1932.

SPAULDING GRIST MILL. Built about 1840. Owned by Society for the Preservation of New England Antiquities. Opened 1930.

#### Wakefield

HARTSHORNE HOUSE. Built 1742. Owned by Colonel James Hartshorne House Association. Opened 1932.

**Watertown**

**ABRAHAM BROWNE HOUSE.** Built 1663. Owned by Society for the Preservation of New England Antiquities. Opened 1923.

**DERBY BARN.** Built about 1800. Owned by Society for the Preservation of New England Antiquities. Not yet open.

**Wenham**

**CLAFLIN-RICHARDS HOUSE.** Built 1661. Owned by Wenham Historical Society. Opened 1924.

**West Springfield**

**JOSIAH DAY HOUSE.** Built 1754. Owned by Ramapogue Historical Society. Opened 1903.

**STORROWTON.** Village of New England houses brought together on exposition grounds. Owned by Eastern States Exposition. Opened 1930.

**ATKINSON TAVERN.** Built about 1798.

**CHESTERFIELD BLACKSMITH SHOP.** Built 1750.

**EDDY LAW OFFICE.** Built about 1806.

**GILBERT HOMESTEAD.** Built 1794.

**LITTLE RED SCHOOLHOUSE.** Built 1810.

**PHILLIPS HOUSE.** Built 1767.

**POTTER HOUSE.** Built 1777.

**SALISBURY MEETING HOUSE.** Built 1834.

**TOWN HOUSE.** Built 1822.

**Winthrop**

**DEANE WINTHROP HOUSE.** Built 1637. Owned by Winthrop Historical and Improvement Association. Opened 1908.

**Woburn**

**COUNT RUMFORD BIRTHPLACE.** Built 1714. Owned by Rumford Historical Association. Opened 1877.

**Worcester**

**STEPHEN SALISBURY HOUSE.** Built 1836. Occupied by Art School of the Worcester Art Museum.

STEPHEN SALISBURY MANSION. Built 1772. Owned by Worcester Art Museum. Not yet open.

TIMOTHY PAINE HOUSE. Built about 1770. Owned by Timothy Bigelow Chapter, D. A. R. Opened 1914.

### Yarmouthport

COLONEL JOHN THACHER HOUSE. Built 1680. Owned by Society for the Preservation of New England Antiquities. Opened 1929.

## MICHIGAN

### Brooklyn

BRICK WALKER TAVERN. Built 1854. Owned by Frederick Hewitt. Opened 1922.

WALKER TAVERN. Built 1832. Owned by Frederick Hewitt. Opened 1922.

### Cassopolis

PIONEER CABIN. Reproduction of early 19th century cabin. Owned by Cass County Pioneer and Historical Society. Opened 1923.

### Detroit

LOG CABIN. Built 1875. Owned by City; administered by Parks and Boulevards Department. Opened 1899.

### Dearborn

GREENFIELD VILLAGE. Composite village of historic houses of which most are of the 19th century. Developed by Henry Ford. Owned by Edison Institute. Opened 1933. (NOTE. Besides the American houses listed below, there are two English houses—the only foreign museum houses in the country. They are: Cotswold Cottage from Chedsworth, Gloucestershire, and a reproduction of Sir John Bennett's Jewelry Shop, Cheapside, London.)

ARMINGTON AND SIMS SHOP. (Reproduction of plant in Providence, R. I.)

BURBANK'S OFFICE. (From Santa Rosa, Calif.)

CARDING MILL. (From Plymouth, Mass.)

CHAPEL OF MARTHA-MARY.

CLARK HOUSE. (From Michigan). Built 1868.

- CLINTON INN. (From Clinton, Mich.). Built 1832.
- CURRIER SHOE SHOP. (From Newton, N. H.).  
Built about 1880.
- EDISON'S FORT MYERS LABORATORY. (From  
Fort Myers, Fla.). Built 1885.
- FIRST POWER SILK MILL. (From Mansfield,  
Conn.). Built 1880.
- FORD'S SHOP. (From Detroit). Built before 1893.
- GARDINER HOUSE. Built about 1830.
- KINGSTON COOPER SHOP. (From Kingston,  
N. H.). Built about 1785.
- LAMPEER FOUNDRY. (From Lampeer, Mich.)  
Built about 1860.
- LINCOLN COURT HOUSE. (From Logan County,  
Ill.). Built 1840.
- LIVERY STABLE. Built about 1875.
- LORANGER GRIST MILL. (From Monroe,  
Mich.). Built 1832.
- MENLO PARK GROUP. (From Menlo Park, N.  
J.). Built 1870-80.
- EDISON'S LABORATORY.
- EDISON'S OFFICE-LIBRARY. (Reproduction)
- CARBON SHED.
- CARPENTER SHOP.
- GLASS HOUSE.
- MACHINE SHOP.
- MRS. JORDAN'S BOARDING HOUSE. (From  
Menlo Park, N. J.).
- PIONEER LOG CABIN. (From Michigan).
- PIPE ENGINE HOUSE. (From Newton, N. H.).
- PLYMOUTH HOUSE. (From Plymouth, Mich.).  
Built about 1845.
- POST OFFICE. (From Phoenixville, Conn.). Built  
1803. Includes apothecary shops.
- SANDWICH GLASS PLANT. (Reproduction of a  
typical 19th century plant).
- SAWMILL. (From Monroe, Mich.). Built before 1850.

SCOTCH SETTLEMENT SCHOOL. (From Michigan). Built 1861.

SECRETARY HOUSE. (From Exeter, N. H.). Built 1751.

SMITH'S CREEK DEPOT. (On original site). Built 1858.

STEINMETZ COTTAGE. (From Schenectady, N. Y.).

TINTYPE STUDIO. Built about 1880.

TOLL HOUSE AND COBBLER'S SHOP. (From East Haverhill, Mass.). Built 1828.

TOWN HALL.

VILLAGE BLACKSMITH SHOP.

WATERFORD COUNTRY STORE. (From Waterford, Mich.). Built 1854.

### Mackinac

FORT MICHILLIMACKINAC. Reproduction of fort built 1715. Owned by State; administered by Mackinac Island State Park Commission. Opened 1932.

## MINNESOTA

### Little Falls

LINDBERGH HOME. Built 1905. Owned by State; administered by Department of Conservation. Opened 1931.

### Mendota

SIBLEY HOUSE. Built 1835. Owned by Sibley House Association; in custody of Minnesota State Society, D. A. R. Opened 1910.

### Minneapolis

GODFREY HOUSE. Built 1848. Owned by City; in custody of Hennepin County Territorial Pioneers Association. Opened 1909.

STEVENS HOUSE. Built 1850. Owned by City. Not yet open.

# MISSOURI

## Arrow Rock

ARROW ROCK TAVERN. Built 1830. Owned by State; in custody of Missouri State Society, D. A. R. Opened 1926.

## Florida

MARK TWAIN MEMORIAL. Built before 1835. Owned by State; administered by Game and Fish Department, Division of State Parks and Refuges. Opened 1930.

## Hannibal

BOYHOOD HOME OF MARK TWAIN. Built 1844. Owned by City. Opened 1912.

## Independence

COURTHOUSE. Built 1827. Owned by Community Welfare League. Opened 1927.

## St. Louis

GRANT-DENT HOUSE. Built before 1848. Owned by Grant-Dent Foundation. Not yet open.

U. S. GRANT CABIN. Built 1855. Owned by Augustus A. Busch. Not yet open.

# MONTANA

## White Sulphur Springs

FORT LOGAN BLOCKHOUSE. Built 1870. Owned by Charles G. Gaddis. Opened 1924.

# NEBRASKA

## Nebraska City

ARBOR LODGE. Built 1855. Owned by State; administered by Game, Forestation and Parks Commission. Opened 1923.

LOG CABIN. Reproduction of cabin built about 1850. Owned by State; administered by Game, Forestation and Parks Commission. Opened 1890.

## NEW HAMPSHIRE

## Cornish

AUGUSTUS SAINT-GAUDENS MEMORIAL. Built about 1800. Owned by board of trustees. Opened 1927.

## Dover

OLD LOG GARRISON. Built 1675. Owned by Woodman Institute. Opened 1916.

## Exeter

LADD-GILMAN HOUSE. Built 1721. Owned by Society of the Cincinnati in the State of New Hampshire. Opened 1904.

## Franklin

DANIEL WEBSTER BIRTHPLACE. Built 1782. Owned by Webster Birthplace Association. Opened 1913.

## Portsmouth

ALDRICH MEMORIAL (Nutter House). Built about 1800. Owned by Thomas Bailey Aldrich Association. Opened 1908.

JOHN PAUL JONES HOUSE. Built 1758. Owned by Portsmouth Historical Society. Opened 1919.

MOFFAT-LADD HOUSE. Built 1763. Owned by New Hampshire Society of the Colonial Dames. Opened 1912.

RICHARD JACKSON HOUSE. Built 1664. Owned by Society for the Preservation of New England Antiquities. Opened 1924.

WARNER HOUSE. Built 1718. Owned by Warner House Association. Opened 1932.

WENTWORTH-GARDNER HOUSE. Built 1760. Owned by Metropolitan Museum of Art, New York, N. Y. Opened 1916.

## Salmon Falls

WENTWORTH MANSE. Built 1701. Owned by Mrs. Frederick Sweetzer Blodgett. Opened 1926.

## Sharon

LAWS HOUSE. Built about 1800. Owned by Society for the Preservation of New England Antiquities.



# NEW JERSEY

## Burlington

THOMAS REVEL HOUSE. Built 1685. Owned by D. A. R.  
Opened 1913.

## Camden

JOSEPH COOPER HOUSE. Built 1726. Owned by Camden  
County Historical Society. Opened 1924.

WALT WHITMAN'S HOUSE. Built 1848. Owned by  
City. Opened 1926.

## Flemington

FLEMING HOUSE. Built 1756. Owned by Col. Lowrey  
Chapter, D. A. R. Opened 1928.

## Haddonfield

INDIAN KING. Built 1750. Owned by State; in custody  
of State Commissioners of the Indian King. Opened 1906.

## Morristown

CONTINENTAL ARMY HOSPITAL HUT. Reproduction.  
Owned by City.

SCHUYLER-HAMILTON HOUSE. Built before 1779.  
Owned by Morristown Chapter, D. A. R. Opened 1924.

WASHINGTON'S HEADQUARTERS. Built 1774. (In  
Morristown National Historical Park). Owned by U. S.  
A.; administered by National Park Service. Opened 1873.

## New Brunswick

BUCCLEUCH. Built 1734. Owned by City; in custody of  
Jersey Blue Chapter, D. A. R. Opened 1913.

JOYCE KILMER SHRINE. Built about 1850. Owned by  
Joyce Kilmer Post, American Legion. Opened 1930.

## Preakness Valley Park (Near Paterson).

BLOOMSBURY MANOR (Day Mansion). Built about  
1740. Owned by State. Not yet open.

## Rocky Hill

ROCKINGHAM. Built 1760. Owned by Washington's  
Headquarters Association. Opened 1897.

## Salem

ALEXANDER GRANT HOUSE. Built 1721. Owned by Salem County Historical Society. Opened 1929.

HANCOCK HOUSE. Built 1734. Owned by Salem County Historical Society. Opened 1932.

## Somerville

WASHINGTON'S HEADQUARTERS (Wallace House). Built 1778. Owned by Memorial Revolutionary Society of New Jersey. Opened 1897.

## Trenton

OLD BARRACKS. Built 1759. Owned by State; in custody of Old Barracks Association. Opened 1914.

## NEW MEXICO

## Santa Fe

INDIAN CHIEF HOUSE. Called "Oldest House in U. S. A.;" probably built after 1700. Owned by St. Michael's College of the Brothers of the Christian School. Open.

PALACE OF THE GOVERNORS. Built 1614. (†) Historical Society of New Mexico and Museum of New Mexico.

## NEW YORK

## Albany

SCHUYLER MANSION. Built 1762. Owned by State; in custody of Trustees of the Schuyler Mansion. Opened 1917.

## Amsterdam

GUY PARK HOUSE. Built 1766. Owned by State; in custody of Amsterdam Chapter, D. A. R. Opened 1920.

## Batavia

HOLLAND PURCHASE LAND OFFICE. Built 1815. Owned by Holland Purchase Historical Society. Opened 1894.

## Bedford

OLD SCHOOL HOUSE. Built 1829. (†) Bedford Historical Society.

Chazy

COLONIAL HOUSE. Built 1813. Owned by Mrs. Alice T. Miner. Opened 1931.

Danube

HERKIMER HOME. Built 1767. Owned by State; in custody of Commissioners of the Herkimer Home. Opened about 1915.

East Hampton

JOHN HOWARD PAYNE MEMORIAL ("Home Sweet Home"). Built 1660. Owned by Village. Opened 1928.

Eastview

HAMMOND HOUSE. Built about 1715. Owned by Westchester County Historical Society, White Plains. Opened 1927.

Fort Johnson

FORT JOHNSON. Built 1742; dwelling. Owned by Montgomery County Historical Society. Opened 1906.

Fort Ticonderoga

FORT TICONDEROGA. Built 1755. Owned by Fort Ticonderoga Farms, Inc. Opened 1905.

Hastings-on-Hudson

DRAPER OBSERVATORY COTTAGE. Built 1848. Owned by American Scenic and Historic Preservation Society. Opened 1923.

Huntington

CONKLIN HOMESTEAD. Built before 1750. Owned by Huntington Historical Society. Opened 1903.

Johnstown

JOHNSON HALL. Built 1762. Owned by Johnstown Historical Society. Opened 1907.

Kinderhook

HOUSE OF HISTORY. Built 1819. (†) Columbia County Historical Society.

## Kingston

SENATE HOUSE. Built 1676. Owned by State; in custody of Senate House Association. Opened 1876.

## Mt. McGregor

U. S. GRANT COTTAGE. Built in 19th century. Owned by State; in custody of Mt. McGregor Memorial Association. Opened 1889.

## New Rochelle

THOMAS PAINE COTTAGE. Built in 18th century. (†) Huguenot and Historical Association of New Rochelle.

## New Windsor

KNOX HEADQUARTERS. Built 1754. Owned by State; in custody of Trustees of Washington's Headquarters, Newburgh. Opened 1922.

## New York (Borough of the Bronx)

DYCKMAN FARMHOUSE. Built 1783. Owned by City. Opened 1916.

POE COTTAGE. Built before 1816. Owned by City; in custody of the Bronx Society of Arts and Sciences. Opened 1913.

VAN CORTLANDT HOUSE. Built 1748. Owned by National Society of Colonial Dames in the State of New York. Opened 1897.

## New York (Borough of Brooklyn)

LEFFERTS HOMESTEAD. Built 1804. Owned by City; in custody of Fort Greene Chapter, D. A. R. and Brooklyn Institute of Arts and Sciences. Opened 1920.

## New York (Borough of Manhattan)

FRAUNCES TAVERN. Built 1719. Owned by Sons of the Revolution in the State of New York. Opened 1907.

GRACIE MANSION. Built about 1800. Owned by City; in custody of Museum of the City of New York. Opened 1923.

HAMILTON GRANGE. Built 1802. Owned by American Scenic and Historic Preservation Society. Opened 1924.

MORRIS-JUMEL MANSION. Built 1765. Owned by City; in custody of Washington Heights Chapter, D. A. R. Opened 1907.

ROOSEVELT HOUSE. Built in 19th century. Owned by Roosevelt Memorial Association and Woman's Roosevelt Memorial Association. Opened 1923.

New York (Borough of Richmond)

BRITTON COTTAGE. Built 1677-1695. Owned by Staten Island Institute of Arts and Sciences. Opened 1915.

CONFERENCE HOUSE. Built before 1700. Owned by City; in custody of Conference House Association. Opened 1929.

STILLWELL-PERINE HOUSE. Built 1680. Owned by Staten Island Historical Society. Opened 1915.

Newburgh

WASHINGTON'S HEADQUARTERS (Hasbrouck House). Built 1727. Owned by State; in custody of Trustees of Washington's Headquarters. Opened 1850.

North Elba

JOHN BROWN COTTAGE. Built before 1850. Owned by State. Not yet open.

Plattsburgh

DELORD HOUSE. Built 1797. Owned by Kent-Delord Corporation. Opened 1914.

Port Chester

BUSH HOMESTEAD. Built about 1750. Owned by Village; administered by Park Commission. Opened 1923.

Poughkeepsie

GOVERNOR GEORGE CLINTON HOUSE. Built about 1765. Owned by State; in custody of Mahwenawasigh Chapter, D. A. R. Opened 1900.

Rensselaer

FORT CRAILO. Built about 1642; dwelling. Owned by State; in custody of Fort Crailo Memorial Commission. Opened 1932.

**Saranac Lake**

**ROBERT LOUIS STEVENSON COTTAGE.** Built in 19th century. Owned by Stevenson Society of America. Opened 1915.

**Saratoga Springs**

**FORT NEILSON.** Reconstruction of 18th century block-house. Owned by State; administered by Conservation Department. Opened 1927.

**Schoharie**

**OLD STONE FORT.** Built about 1772. (†) Schoharie County Historical Society.

**Tappan**

**WASHINGTON'S HEADQUARTERS (De Witt House).** Built 1700. Owned by Grand Lodge, Free and Accepted Masons, State of New York. Opened 1932.

**Ticonderoga**

**HANCOCK HOUSE.** Reproduction of house built in Boston about 1738. Owned by New York State Historical Association. Opened 1926.

**White Plains**

**WASHINGTON'S HEADQUARTERS.** Built about 1738. Owned by Westchester County; in custody of White Plains Chapter, D. A. R. Opened 1917.

**Yonkers**

**PHILIPSE MANOR HALL.** Built 1690 and 1745. Owned by State; in custody of American Scenic and Historic Preservation Society. Opened 1910.

**Youngstown**

**FORT NIAGARA.** Built about 1726. Owned by U. S. A.; in custody of Old Fort Niagara Association. Opened 1927.

**NORTH CAROLINA****Raleigh**

**ANDREW JOHNSON HOUSE.** Built before 1808. Owned by North Carolina Society of the Colonial Dames. Opened 1900.

JOEL LANE HOUSE. Built before 1772. Owned by North Carolina Society of the Colonial Dames. Opened 1927.

Winston-Salem

OLD MORAVIAN SCHOOL. Built 1794. (†) Wachovia Historical Society.

SALEM TAVERN. Built 1784. Owned by Moravian Church; in custody of Ada H. Allen. Opened 1929.

## NORTH DAKOTA

Bismarck

ROOSEVELT CABIN. Built 1883. Owned by State; in custody of D. A. R. Opened 1925.

## OHIO

Cincinnati

TAFT HOUSE. Built about 1820. Owned by board of trustees (Taft Museum). Opened 1932.

Dayton

LOG CABIN. Built 1796. Owned by State; in custody of Dayton Historical Society. Opened 1898.

Fremont

HAYES MEMORIAL. Built 1859. Owned by State; in custody of Ohio State Archaeological and Historical Society. Opened 1915.

Marietta

OHIO COMPANY LAND OFFICE. Built 1788. Owned by National Society of Colonial Dames in the State of Ohio. Opened 1900.

RUFUS PUTNAM HOUSE (Campus Martius State Memorial Museum). Built before 1791. Owned by State; in custody of Ohio State Archaeological and Historical Society. Opened 1929.

Marion

HARDING HOME. Built 1891. Owned by Harding Memorial Association. Opened 1926.

## New Philadelphia

SCHOENBRUNN. Reproductions of 14 cabins, including church and school, of Moravian Indian village built 1772-1777. Owned by State; in custody of Schoenbrunn Memorial State Park Commission. Opened 1929.

## Niles

McKINLEY BIRTHPLACE. Built before 1843. Owned by Ira B. Meackey. Opened 1912.

## Point Pleasant

U. S. GRANT MEMORIAL. Built 1820. Owned by State; in custody of U. S. Grant Memorial Commission. Opened 1928.

## OREGON

## Champoeg

PIONEER MEMORIAL LOG CABIN. Reproduction of cabin built about 1840. Owned by Oregon State Society, D. A. R. Opened 1931.

## PENNSYLVANIA

## Allentown

TROUT HALL. Built 1770. Owned by City; in custody of Lehigh County Historical Society. Opened 1918.

## Altoona

BAKER MANSION. Built about 1840. (†) Blair County Historical Society.

## Ambridge

ECONOMY. Rappite settlement, about ten buildings built 1824-26. Owned by State; in custody of Harmony Society Historical Association. Opened 1921.

## Chester

OLD COURTHOUSE. Built 1724. (†) Delaware County Historical Society.

## Doylestown

LOG CABIN. Built 1800. Owned by Bucks County Historical Society. Opened 1911.



# Easton

MIXSELL HOUSE. Built 1832. (†) Northampton County Historical Society.

# Ephrata

EPHRATA CLOISTER. Seventh Day Baptist settlement, four buildings built about 1728. Owned by Seventh Day Baptist Society. Temporarily closed.

# Falls

PENNSBURY MEMORIAL. Built about 1683. Owned by State; in custody of Pennsylvania Historical Commission. Not yet open.

# Fayette

BLACKSMITH SHOP. Built 1837. Owned by State; administered by Department of Forests and Waters. Opened 1929.

# Gettysburg

JENNIE WADE HOUSE. Built 1820. Owned by Kitts-Miller Estate. Opened 1901.

# Nazareth

WHITEFIELD HOUSE. Built 1740. (†) Moravian Historical Society.

# Philadelphia

BETSY ROSS HOUSE. Built about 1700. Owned by American Flag House and Betsy Ross Memorial Association. Opened 1898.

CARPENTERS HALL. Built 1771. Owned and occupied by Carpenters Company.

"COLONIAL CHAIN." Houses in Fairmount Park. Owned by City.

BELMONT. Built before 1742. Restaurationt.

CEDAR GROVE. Built about 1721. In custody of Pennsylvania Museum of Art. Opened 1927.

HATFIELD HOUSE. Built before 1800. Not yet open.

LETITIA STREET HOUSE. Built after 1700. In custody of Pennsylvania Museum of Art. Opened 1932.

MOUNT PLEASANT. Built 1762. In custody of Pennsylvania Museum of Art. Opened 1925.

SOLITUDE. Built 1785. Occupied by Philadelphia Zoological Society.

STRAWBERRY. Built about 1798. In custody of Women's Committee of 1926. Opened 1930.

SWEETBRIER. Built 1797. In custody of Junior League of Philadelphia. Opened 1928.

WOODFORD. Built about 1734. In custody of estate of Naomi Wood. Opened 1929.

EDGAR ALLEN POE HOUSE. Built before 1830. Owned by Mrs. Richard Gimbel; in custody of Edgar Allen Poe Club. Opened 1930.

HACKER HOUSE. Built about 1772. (†) Germantown Historical Society.

INDEPENDENCE HALL. Built 1745. Owned by City; administered by Department of Public Works. Opened 1876.

POWEL HOUSE. Built about 1768. Owned by Philadelphia Society for the Preservation of Landmarks. Not yet open.

STENTON MANSION. Built 1728. Owned by City; in custody of Pennsylvania Society of the Colonial Dames. Opened 1910.

### Pittsburgh

BLOCK HOUSE. Built 1764. Owned by Fort Pitt Society, D. A. R. of Alleghany County. Opened 1894.

### Uniontown

FORT NECESSITY. Reproduction of fort built 1754. Owned by State; in custody of Fort Necessity Memorial Association. Opened 1932.

### Valley Forge

GENERAL VARNUM'S HEADQUARTERS. Built about 1700. Owned by State; in custody of Valley Forge Park Commission and D. A. R. Opened 1919.

HOSPITAL HUT. Reproduction of hut built in 1777. Owned by State; in custody of Valley Forge Park Commission. Opened 1908.

OLD CAMP SCHOOLHOUSE. Built 1705. Owned by State; in custody of Valley Forge Park Commission. Opened 1907.

WASHINGTON'S HEADQUARTERS. Built 1758. Owned by State; in custody of Valley Forge Park Commission. Opened 1878.

#### West Overton

HISTORICAL HOUSE. Built 1838. (†) Westmoreland-Fayette County Branch, Historical Society of Western Pennsylvania.

### RHODE ISLAND

#### Anthony

GENERAL NATHANIEL GREENE HOMESTEAD. Built 1770. Owned by Nathaniel Greene Homestead Association. Opened 1922.

#### Middletown

WHITEHALL. Built 1729. Owned by Society of the Colonial Dames of Rhode Island. Opened 1900.

#### Newport

OLD COLONY HOUSE. Built 1745. Owned by Association for Preservation and Restoration of the Old State House. Opened 1932.

SWANHURST. Built in 19th century. Owned by Art Association of Newport. Opened 1913.

WANTON-LYMAN-HAZARD HOUSE. Built about 1675. Owned by Newport Historical Society. Opened 1930.

#### North Kingston

GILBERT STUART BIRTHPLACE. Built 1750. Owned by Gilbert Stuart Memorial. Opened 1931. (Snuff mill)

#### Pawtucket

DAGGETT HOUSE. Built 1644. Owned by City; in custody of Pawtucket Chapter, D. A. R. Opened 1905.

OLD SLATER MILL. Built 1790. Owned by Old Slater Mill Association. Not yet open.

## Providence

BETSY WILLIAMS HOUSE. Built 1773. Owned by City; administered by Park Department. Opened 1928.

COLONIAL HOUSE. Reproduction of house built 1799. Part of Rhode Island School of Design, Museum.

ESEK HOPKINS HOUSE. Built 1756. Owned by City; administered by Park Department. Opened 1908.

STEPHEN HOPKINS HOUSE. Built about 1743. Owned by State; in custody of Society of the Colonial Dames of Rhode Island. Opened 1929.

## Saylesville

ELEAZER ARNOLD HOUSE. Built 1687. Owned by Society for the Preservation of New England Antiquities. Not yet open.

## Wakefield

COMMODORE PERRY MUSEUM. Built 1702. Owned by Mrs. Perry Tiffany. Opened 1929.

## SOUTH CAROLINA

## Charleston

JOSEPH MANIGAULT HOUSE. Built after 1790. Owned by The Charleston Museum. Not yet open.

MARKET HALL. Built 1840. (†) United Daughters of the Confederacy.

MILES BREWTON HOUSE. Built before 1765. Owned by the Misses M. P., S. P., and R. M. Frost. Opened 1919.

OLD EXCHANGE. Built 1771. Owned by Rebecca Motte Chapter, D. A. R. Opened 1912.

OLD POWDER MAGAZINE. Built 1705. Owned by South Carolina Society of the Colonial Dames. Opened 1903.

THOMAS HEYWARD HOUSE. Built about 1850. Owned by The Charleston Museum. Opened 1931.

## Columbia

WOODROW WILSON HOUSE. Built 1871. Owned by State; administered by Historical Commission of South Carolina. Opened 1930.

# TENNESSEE

## Columbia

**JAMES K. POLK MEMORIAL HOME.** Built in 19th century. Owned by Polk Memorial Association. Opened 1930.

## Elizabethton

**PRESIDENT ANDREW JOHNSON HOME.** Built 1829. Owned by Dr. D. B. Ensor. Opened 1926.

## Greeneville

**ANDREW JOHNSON TAILOR SHOP.** Built about 1805. Owned by State; in custody of Andrew Johnson Woman's Club. Opened 1923.

## Hermitage

**THE HERMITAGE.** Built 1835. Owned by Ladies' Hermitage Association. Opened 1893.

## Knoxville

**BLOUNT MANSION.** Built 1792. Owned by Governor William Blount Mansion Association. Opened 1926.

# TEXAS

## San Antonio

**THE ALAMO.** Built 1744. Owned by State; in custody of Daughters of the Republic of Texas. Opened 1905.

**SPANISH GOVERNORS' PALACE.** Built 1749. Owned by City. Opened 1931.

# UTAH

## Cedar City

**OLDEST HOUSE IN IRON COUNTY.** Built 1852. Owned by City. Not open.

## Kanosh

**COVE FORT.** Built 1867. Owned by W. H. Kesler. Opened 1920.

## Ogden

**PIONEER CABIN.** Built about 1850. Owned by Latter-Day Saints Church. Not yet open.

## Salt Lake City

BEEHIVE HOUSE. Built 1858. Owned by Latter-Day Saints Church. Opened about 1920.

LION HOUSE. Built 1856. Owned by Latter-Day Saints Church. Opened 1932.

LOG CABIN. Built 1847. Owned by Latter-Day Saints Church. Not yet open.

OLDEST HOUSE IN UTAH. Built 1847. Owned by Latter-Day Saints Church. Opened 1912.

## VERMONT

## Bennington

FIRST CATHOLIC CHURCH. Built 1850. (†) Bennington Battle Monument and Historical Association.

## Brandon

STEPHEN A. DOUGLAS HOUSE. Built in early 19th century. Owned by Lake Dunmore Chapter, D. A. R. Opened 1917.

## Brownington

OLD STONE HOUSE. Built 1836. (†) Orleans County Historical Society.

## VIRGINIA

## Alexandria

CARLYLE HOUSE. Built 1752. Owned by Ernest E. Wagar. Opened 1914.

GADSBY'S TAVERN. Built 1752. Owned by Gadsby's Tavern and City Hotel, Inc. Opened 1929.

## Arlington

ARLINGTON. Built 1825. Owned by U. S. A.; administered by National Park Service. Opened 1930.

## Bacon's Castle (Near Surry)

BACON'S CASTLE. Built 1655. Owned by Walter P. Warren. Open.

Bremo Bluff

UPPER BREMO. Built about 1819. Owned by Mrs. Forney Johnston. Opened 1931.

Charlottesville

ASHLAWN. Built 1798. Owned by Jay W. Johns. Opened 1930.

MICHIE TAVERN. Built 1735. Owned by Vestal Thomas Driggs. Opened 1928.

MONTICELLO. Built 1770-1808. Owned by Thomas Jefferson Memorial Foundation. Opened 1923.

Cold Harbor

WATT HOUSE. Built about 1800. Owned by State; administered by Commission on Conservation and Development. Custodian's house, Battlefield Park.

Eastville

COURTHOUSE. Built 1730. Owned by Association for the Preservation of Virginia Antiquities. Opened 1924.

Fredericksburg

KENMORE (Fielding-Lewis House). Built 1752. Owned by Kenmore Association. Opened 1922.

LAW OFFICE OF JAMES MONROE. Built 1758. Owned by Mrs. R. G. Hoes. Opened 1928.

MARY WASHINGTON HOUSE. Built 1772. Owned by Association for the Preservation of Virginia Antiquities. Opened 1892.

MERCER APOTHECARY SHOP. Built about 1750. Owned by Citizens Guild. Opened 1928.

RISING SUN TAVERN. Built about 1760. Owned by Association for the Preservation of Virginia Antiquities. Opened 1907.

SURVEYOR'S OFFICE OF GEORGE WASHINGTON. Built about 1750. Owned by George Washington Foundation. Not yet open.

George Washington Birthplace National Monument

WAKEFIELD. Free reproduction of house built about 1715. Owned by U. S. A.; administered by National Park Service. Opened 1931.

**Gloucester**

**WALTER REED BIRTHPLACE.** Built 1721. Owned by Walter Reed Memorial Commission. Opened 1927.

**Guinea**

**ANDREW JACKSON SHRINE.** Built in 19th century. Owned by Richmond, Fredericksburg and Potomac Railroad. Opened 1928.

**Jamestown**

**FIRST BRICK CHURCH.** Built 1619. Enshrined ruins owned by Association for the Preservation of Virginia Antiquities. Opened 1907.

**Mount Vernon**

**GEORGE WASHINGTON'S GRIST MILL.** Built before 1740. Owned by State; administered by Commission on Conservation and Development. Opened 1932.

**MOUNT VERNON.** Built before 1756. Owned by Mount Vernon Ladies Association. Opened 1860.

**Norfolk**

**MYERS HOUSE.** Built 1789. Owned by Colonial House Corporation. Opened 1931.

**Richmond**

**DOOLEY MANSION.** Built about 1890. Owned by City. Opened 1926.

**EDGAR ALLEN POE SHRINE.** Built in 17th century. Owned by Association for the Preservation of Virginia Antiquities; in custody of Edgar Allen Poe Shrine, Inc. Opened 1921.

**JOHN MARSHALL HOUSE.** Built about 1790. Owned by Association for the Preservation of Virginia Antiquities. Opened 1913.

**WHITE HOUSE OF THE CONFEDERACY.** Built 1818. (†) Confederate Memorial Literary Society.

**WICKHAM-VALENTINE HOUSE.** Built 1812. Owned by Valentine Museum. Opened 1930.



**Staunton**

**WOODROW WILSON BIRTHPLACE.** Built 1846. Owned by Mary Baldwin College; in custody of Temporary Custodian Committee. Opened 1932.

**Steeles Tavern**

**McCORMICK'S WORKSHOP.** (Dwelling) Built about 1800. Owned by McCormick family. Not yet open.

**Stratford**

**STRATFORD HALL.** Built 1730. Owned by Robert E. Lee Memorial Foundation. Opened 1929.

**Surry**

**WARREN HOUSE (Rolfe House).** Built before 1700. Owned by John D. Rockefeller, Jr. Not yet open.

**Williamsburg**

**COLONIAL WILLIAMSBURG.** Restoration of city to include buildings dating from 1699 to 1840. Project conceived by Rev. W. A. R. Goodwin, rector of Bruton Parish Church, and financed by John D. Rockefeller, Jr. Work begun 1928; 90 per cent of property within limits of colonial city acquired; 315 modern buildings removed; 56 old houses restored and 54 reproduced. Three houses now open:

**COLONIAL COURTHOUSE.** Built 1770. Opened 1933.

**RALEIGH TAVERN.** Reproduction of building built before 1735. Opened 1932.

**TRAVIS HOUSE.** Built about 1765. Opened 1932.

**GEORGE WYTHE HOUSE.** Built 1755. Owned by Bruton Parish Church. Opened 1927.

**POWDER HORN.** Built 1715. Owned by Association for the Preservation of Virginia Antiquities.

**Winchester**

**WASHINGTON'S HEADQUARTERS.** Built 1792. Owned by City. Opened 1908.

**Woodbridge**

**GUNSTON HALL.** Built 1758. Owned by State, subject to a life interest. Not yet open.

## Yorktown

CUSTOM HOUSE. Built 1706. Owned by Compte de Grasse Chapter, D. A. R. Opened 1930.

LIGHTFOOT HOUSE. Built 1725. (In Colonial National Monument) Owned by U. S. A.; administered by National Park Service. Opened 1932.

MOORE HOUSE. Built about 1750. (In Colonial National Monument) Owned by U. S. A.; administered by National Park Service. Opened 1932.

WEST HOUSE. Built about 1706. Owned by Sydney Smith. Opened 1932.

YORK HALL (Nelson House). Built 1740. Owned by George P. Blow. Opened 1930.

## WEST VIRGINIA

## Harpers Ferry

JOHN BROWN'S FORT. Built in 19th century. (†) Storer College.

## White Sulphur Springs

PRESIDENT'S COTTAGE. Built about 1830. Owned by Greenbrier Hotel. Opened 1932.

## WISCONSIN

## Belmont

FIRST CAPITOL OF WISCONSIN. Built 1836. Owned by State; administered by Conservation Department. Opened 1924.

## Green Bay

HOSPITAL OF FORT HOWARD. Built 1816. Owned by City; in custody of Fort Howard Hospital Committee. Opened 1931.

PORLIER-TANK COTTAGE. Built 1776. Owned by City. Opened 1929.

## Neenah

JAMES D. DOTY LOG CABIN. Built 1820. Owned by City. Open 1926.

Portage

INDIAN AGENCY HOUSE. Built 1831. Owned by the Colonial Dames of Wisconsin. Opened 1931.

WYOMING

Cody

BIRTHPLACE OF BUFFALO BILL. Built about 1841. Owned by Chicago, Burlington and Quincy Railroad. Opened 1933.

BUFFALO BILL MUSEUM. Reproduction of T E Ranch built about 1870. (†) Buffalo Bill Memorial Association.

Fort Bridger

FORT BRIDGER. Built 1858. Owned by State; administered by State of Wyoming Historical Landmark Commission. Opened 1933.

## APPENDIX B

### BIBLIOGRAPHY

There are no general publications about historic house museums as such; but an extensive literature on American pre-industrial architecture and decorative arts describes many museum houses and deals with subjects that a curator should have at command.

#### HOUSES: GENERAL

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- Dow, George Francis. *Domestic Life in New England in the Seventeenth Century*. Topsfield, Massachusetts, 1925, 48 pp. One of a series of lectures delivered at the Metropolitan Museum of Art to mark opening of the American wing. Of general interest for its emphasis upon function.
- Eberlein, Harold Donaldson. *The Architecture of Colonial America*. Boston; Little, Brown and Co., 1915, 289 pp., illustrated. An excellent popular book that deals as fully with New York, New Jersey and Pennsylvania, as with New England and the South.
- Halsey, R. T. H. and Elizabeth Tower. *The Homes of Our Ancestors*. As shown in the American wing of the Metropolitan Museum of Art of New York from the beginning of New England through the early days of the Republic. Garden City Long Island; Doubleday, Page and Co., 1925, 302 pp., 217 figs., 20 pl.
- Isham, Norman Morrison. *Early American Houses*. The Walpole Society, 1928, 61 pp., 33 pl. One of the most scholarly books on the subject. Emphasizes construction.
- Kimball, Fiske. *Domestic Architecture of the American Colonies and of the Early Republic*. New York, Charles Scribner's Sons, 1927, 314 pp., illustrated. One of the most scholarly books on the subject. Interprets a mass of authentic data.

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- Mercer, Henry C. *The Origin of Log Houses in the United States*. Doylestown, Pa., Bucks County Historical Society, Papers, 1926, Vol. 5, p. 568-583, illustrated.
- Ware, William Rotch (editor). *The Georgian Period*. New York, U. P. C. Book Co., 1923. 6 vols. Vol. 1. Text and Indexes, 306 pp., illustrated. Vols. 2-6, 454 plates as follows: Vol. 2. Houses in Maine, New Hampshire and Massachusetts; Vol. 3. Houses in Rhode Island, Connecticut, New York and Maryland; Vol. 4. Houses in Pennsylvania, District of Columbia and Virginia; Vol. 5. Houses in South Carolina, Georgia, Tennessee, Louisiana, Mississippi and Alabama, and also Miscellaneous Subjects and English Georgian Houses; Vol. 6. Churches and Public Buildings. An important collection of material published in *American Architect* 1898-1902.

As sources of information on architecture in general, reference is made to two reading lists—both published by the American Library Association—and obtainable at public libraries:

Mumford, Lewis. *Architecture*. Chicago, 1926.

Youtz, Philip N. *American Life in Architecture*. Chicago, 1932.

## HOUSES: REGIONAL AND LOCAL

There is much material on old houses of individual states or localities; the bibliographies of works listed in this appendix refer to the more important contributions, some of which give further special references.

For excellent short illustrated monographs on regions and also on individual cities and towns see:

Whitehead, Russell F. (editor). *The White Pine Series of Architectural Monographs* (bi-monthly beginning July, 1915); renamed (1928) *The Monograph Series*. Published at New York by the White Pine Bureau, St. Paul, Minnesota (1915-1924), and by the editor (1925-1931). This series has since been included in alternate numbers of the journal, *Pencil Points*, beginning April, 1931.

An abundance of material is to be found in the files of *Old Time New England*, the bulletin of the Society for the Preservation of New England Antiquities, edited by William Sumner Appleton and published by the Society at Boston.

The following items—mostly books—can serve as beginning-references on particular areas. This list does not include collections of pictures or measured drawings.

Cousins, Frank and Phil. M. Riley. *The Colonial Architecture of Salem*. Boston; Little, Brown and Co., 1919, 282 pp., 127 pl.

——— *The Colonial Architecture of Philadelphia*. Boston; Little, Brown and Co., 1920, 248 pp., 95 pl.

Curtis, Nathaniel Cortlandt. *New Orleans, its Old Houses, Shops and Public Buildings*. Philadelphia, J. B. Lippincott Co., 1933, 267 pp., illustrated, maps.

Eberlein, Harold Donaldson. *The Manors and Historic Homes of the Hudson Valley*. Philadelphia, J. B. Lippincott Co., 1924, 328 pp., illustrated.

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- Reynolds, Helen Wilkinson. *Dutch Houses in the Hudson Valley before 1776*. New York, Payson and Clarke, 1929, 467 pp., illustrated.
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- Waterman, Thomas Tileston and John A. Barrows. *Domestic Colonial Architecture of Tidewater Virginia*. New York, Charles Scribner's Sons, 1932, 191 pp., illustrated.

## CHURCHES AND MISSIONS

- Duell, Prent. *Mission Architecture as Exemplified in San Xavier del Bac. Including a Complete List of the Missions in the Southwest; also a Bibliography of the Manuscripts and Works Pertaining to the Subject*. Tucson, Ariz., Arizona Archaeological and Historical Society, 1919, 135 pp., illustrated.
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(With a chronological list of church buildings)

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As treatments of the broader field of American decorative arts, the following are useful:

Dow, George Francis. *The Arts and Crafts in New England, 1704-1775*. Gleanings from Boston newspapers relating to Painting, Engraving, Silversmiths, Pewterers, Clock-makers, Furniture, Pottery, Old Houses, Costumes, Trades and Occupations. Topsfield, Mass., The Wayside Press, 1927, 326 pp.

Halsey, R. T. H. and Charles O. Cornelius. *A Handbook of the American Wing*. New York, Metropolitan Museum of Art, 1928, 295 pp., 112 figs. Although a guide to one exhibit, this book gives a summary treatment with background for the entire field.

Attention is called to two extensive bibliographies:

Bach, Richard F. *Early American Architecture and the Allied Arts—A Bibliography*. Running through numbers of Architectural Record: March-June 1926, Vol. 59, Nos. 3-6; July 1926, Vol. 60, No. 1; June 1928, Vol. 63, No. 6; July-Sept., 1928, Vol. 64, Nos. 1-3. The last four installments are a supplement bringing the work up to the close of 1927. The installments for March and April 1926 and for June 1928 contain references to books on dwellings.

Also the bibliography of: *American Folk Art. The Art of the Common Man in America*. New York, Museum of Modern Art, 1932.

## HISTORY

The narrative histories that deal principally with sites and buildings are numerous. Some—like Mabel Ives' *Washington's Headquarters*—are about many places of some one kind. Others are regional, and still others are local.



General histories should not be overlooked because they do not deal specifically with houses. They present subjects that make houses understandable in terms of the times that bore them. A superlative example is Schlesinger and Fox's *History of American Life*.



# INDEX



## INDEX

This index is more than a finding list. It is intended to serve as a key to some of the more important associations of houses with people and events; and for this purpose it goes a little beyond the information given in Appendix A. Also, it includes classified lists under such headings as forts, schools, and shops. Houses named after individuals are entered under family names—given names being added only to differentiate items that otherwise might be confused. *Italics* refer to the directory in Appendix A; localities in the directory are not indexed.

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